

The School Musician



1938

Regional

Band Contest

Required Numbers
Announced

•

Twirling

•

Drumming

•

Seating Postures

•

15 Other Features

•

News and Pictures
of School Musicians
in every State

•

JANUARY
1938

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McComb, Mississippi, High School

First Divisions

Oboe and Drum Major

1937 Region 7 Contests

See Who's Who



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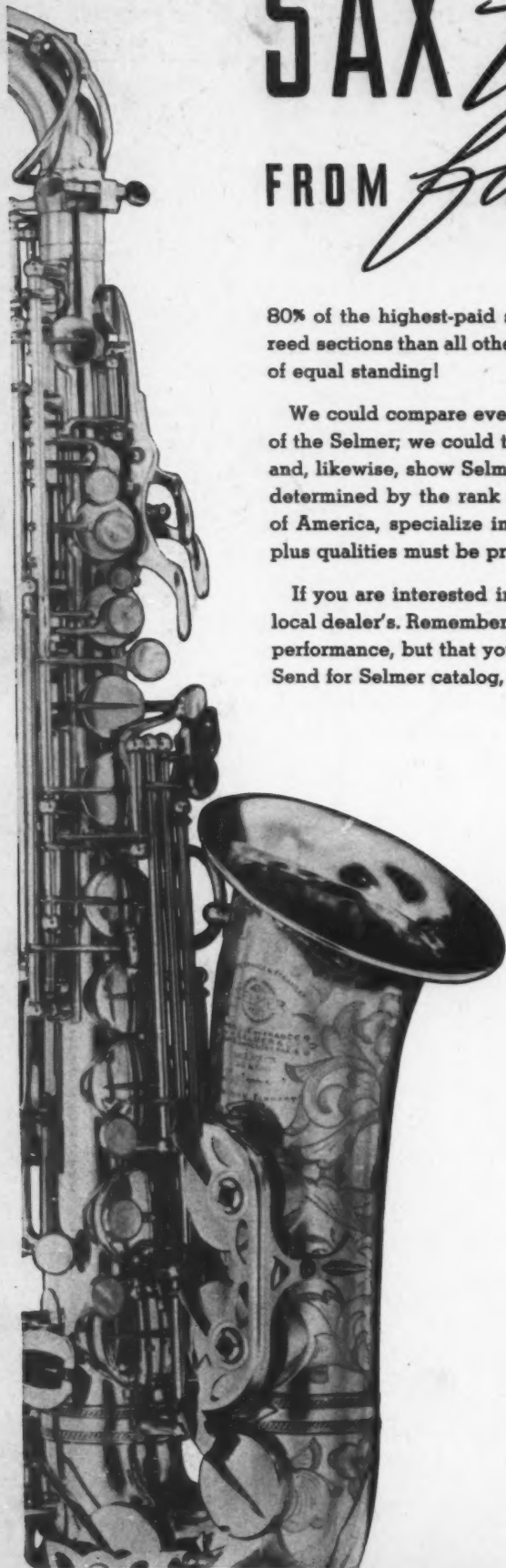
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H. A. Bergan, Shenandoah, Iowa

WE ARE MAKING AMERICA Musical

Beginning his musical education with the piano, H. A. Bergan soon took up the violin and later the baritone. Attending Luther college, he had the opportunity of playing under Dr. Sperati. After graduation in 1930, Mr. Bergan spent four years in South Dakota, one at Ipswich and three at Groton, where his organizations rated among the best in the State. . . This is Mr. Bergan's fourth year at Shenandoah, Iowa. He went there as orchestra director and teacher of Latin. Starting with a 27-piece orchestra, at contest time the school had a fully instrumented orchestra which won the district for the first time and won first place in Class A at the Missouri, Iowa, Nebraska, Kansas contest. The second year he was given band, and Shenandoah took all honors in the district, the marching band placing superior in the State. Last year the marching band won first place in the Ak-Sar-Ben contest at Omaha. The orchestra received the only superior in Class A in the State, and the concert band excellent. The marching band received the only superior in its class at the Regional-National at Oklahoma City and won first place in the Chamber of Commerce contest also held there. . . In Shenandoah's school program, every student is given an opportunity to take part in instrumental, vocal music, or both. There is a directors' class for student directors and a soloists' club. To these groups Director Bergan hopes to add harmony classes and give each student a chance to play in small ensembles.

The School Musician

230 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

JANUARY

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Notes from the Little Red Book, on the

Ninth Annual University of Illinois BAND CLINIC

Starring Dr. Albert Austin Harding



● THAT THE University of Illinois is still the hub of school band music, over three hundred school bandmasters bore testimony by their presence at the Ninth Annual National Band clinic which opened on Thursday, January 6, in Dr. A. A. Harding's cordial, if unpretentious, band building on the Champaign campus.

Those directors came, not only from the middle western states, but from distances as far remote as West Virginia, Kansas, New York, Louisiana, North Carolina, to hear the world's greatest educational band (and we wonder if that word *educational* is not superfluous) play the numbers they themselves will have to direct at coming spring contests. The animating thought and purpose of the three-day event was concentrated on band music interpretation and performance, the three bands of the university taking turns in overlapping sessions that ranged from sight reading of new material to concert-form rendition of older numbers from Dr. Harding's unfathomable library.

Contest Music Played

Most of the numbers on the selective list for Class A, B, and C bands were read either under the direction of Dr. Harding or one of the visiting conductors, occasionally the composers

Dr. Albert Austin Harding, veteran band director of the University of Illinois and president of the American Bandmasters' Association

themselves. The required numbers in the three classes, after their announcement on Thursday night, as stated elsewhere on this page were performed several times under different directors, and in addition clinicers had the opportunity to hear a prolific volume of program music: standard, novel, humorous, new.

On one occasion the Urbana high school band, now under the direction of Clarence Sawhill, sat in for a two-hour session of clinic performance, and their musicianship and aptitude definitely upheld the traditional high standard of bands of the past from this H. S.

Words and Music

But the clinic was not without its oratory, and some of the papers read and lectures given will, or should, find a place in the archives of clinic history. There was, for example, that edifying lecture by Host Harding himself titled "Editing and Rewriting Band Arrangements to Fit Certain Types of Instrumentation." Typical of everything the revered master of band music has to offer, this argument was pitted with kernels of practical enlightenment,—real workable information. Then there was Captain Charles O'Neill's lecture on "Aids in Score Reading." This was, and is, particularly timely, coming as it does simultaneously with the adoption of the new ruling that contest directors must use the full score. Captain O'Neill's valuable contribution on this subject appears elsewhere in this issue.



In a flash we caught Adam P. Lesinsky, director of instrumental music at Whiting, Indiana, and president of the National School Band association, one of the visiting celebrities.

Flags Unfurled

During his long period of service as assistant to Dr. Harding at the university, director of the First Regiment band, and "General" of marching technique, Ray Dvorak, now director of bands at the University of Wisconsin, established a berth for himself on clinic programs, so excellently has he handled the subjects of marching, formation, twirling, and all the ramifications of football floorshow routine.

Required Numbers Announced For 1938 Regional-National Band Contests

Class A	Beatrice and Benedict.	Berlioz
Class B	Builders of Youth.	O'Neill
Class C	Calif of Bagdad.	Boildieu

On the date of their release, January 8, these numbers were recorded by Dr. Edwin Franko Goldman's concert band in the RCA Victor laboratories in New York. Dr. Goldman used the exact contest arrangements, and the recordings may now be purchased through your local music store. The record numbers are: For "Beatrice and Benedict," 25757; "Builders of Youth," 25758; "Calif of Bagdad," 25759. All three numbers in their respective classes are said to be of medium difficulty.

Directors at the Ninth clinic were not disappointed. Mr. Dvorak presented to this assembly one of the most gorgeous demonstrations ever witnessed in the branch of skill that might be placed under the general head of twirling or juggling. His exhibition of flag swinging, performed by John Heise, student of Franz Hug, who brought the Swiss novelty to America, literally charmed the audience, and if the rush of enthusiastic quest for information and literature that followed the close of the exhibition may be thus judged, flag swinging and flag throwing will be popular in the marching contests this spring.

There is much to be said on the subject of this new art, and Ray Dvorak is just the man who can, and will, tell you all about it in an early issue of *The School Musician*.

George Dasch gave a lecture and demonstration on "The Basis of Interpretative Analysis." And speaking of demonstrations, the ensemble playing should really be placed in this class because the directors and teachers of these ensembles talked through their programs with such informative explanations that the events might well have been programed as lectures. The Oberlin woodwind quintet went through ensemble contest numbers with veteran skill, as did also the Provino high school brass sextet. That the hundreds of ensemble contest aspirants could not have heard the polished performances of these two groups, as a stimulant to their ambition, is to be regretted.

"Got a Match?"

The Smoker, for so many years identified with Neuman hall, this year drifted downtown to the Inman hotel, across the street from Champaign's new Fire Department. Both smoke and discussion were thick, sometimes impenetrable. There were, it is alleged, occasions when the chairman had difficulty to determine when he visioned a standing figure in the haze, whether the gentleman was rising to a point of order or just coming up for air.

But the show must go on, and although the hour grew late, there was business to be transacted. For it must be mentioned that while this clinic

Here are C. L. Barnhouse, music publisher, and Guy Holmes, noted composer. Trades were well represented.



was basically a university affair established nine years ago by Dr. Harding, this year, at his invitation the Region 3 business meetings were given a place on his program. For the past six years the National School Band

association has similarly held its annual session jointly with the established university clinic. And one of the most important developments of this year's smoker-business-meeting was the decision to hereafter return to a national scope for this affair, instead of confining it to the border lines of Region 3. The National School Band association is now divided into ten distinct regions for its activities, but there remains the National Board of Control under which this restored national school band clinic will function, companionate with the established university activity.

New Material

As may always be expected of Dr. Harding, there was a great amount of new and novel program material on his reading list for the Ninth clinic. The Doctor has with fine judgment a highly developed love for musical adventure, and his repertoire is forever refreshed with new discoveries, versatile interpretations, and his intelligent use of the unusual voices of instrumentation.

A humorous number, "Little Tich," by Pierne, drawn from English files, is short, humorous, delightful, requiring the squawk of an auto horn. The sophisticated director produced the effect by the skillful use of standard instruments. So entertaining was this number that it had to be repeated.

Three accordions were introduced in



From Chicago came many directors to visit the clinic. Howard Stube of Tilden and Captain Charles Ostergren of Senn hesitated for the cameraman on the steps of the Inman

a number called "Mannin Veen" by the English composer Haydn Wood, better known for his delightful "Virginia" Rhapsody. In this number the director substituted the English horn



The big, bad wolf of Dr. Harding's band would likely frighten children. You see here in this picture a small part of the glistening contrabassoon. The bottom end rests on the floor. This picture was taken at one of the many clinic sessions in which the band played whatever numbers visiting directors wished to hear.

for the cornet, allowing the accordionists to improvise. Few numbers have been written to include the accordion, although Tchaikowsky employed it most successfully for certain effects.

Bennett Clicks

When an ensemble performed his arrangements at the clinic a year ago, the audience clamored for the arranger David Bennett and bore down upon him with enthusiastic persuasion to write for the band. This year Mr. Bennett directed three new numbers through first performances and

brought last year's enthusiasm to a new high. One of the numbers, a repartee, was written around a piano solo which was played by his seventeen-year-old son David Bennett, Jr.

And so with so much more to tell, so many things to relate, this brief, sketchy memorandum of the Ninth Annual University of Illinois Band clinic ends with renewed persuasion that you, and you, and you, and every school band director resolve now never to miss another of these grand affairs in the Royal House of Harding.

Applications for the National High School Band

At the request of G. W. Patrick, Springfield, Illinois, band director, we bring to the attention of school band musicians and their directors that applications are urgently in order for the National High School band of 250 players, scheduled to appear in St. Louis, Missouri, for performance in connection with the Music Educators conference, March 27 to April 1, 1938. Mr. Patrick is organization chairman.

The time is growing short for the organization of such a band, and at the moment of going to press with this announcement almost no applications have been received. Any school band musician who feels that he is qualified to occupy a chair in this band should

request his director (if the latter agrees with the former's appraisal of his musicianship) to write to the headquarters of the National School Band association, 64 East Jackson Boulevard, Chicago, Illinois, for an application blank. As soon as this is received, fill it in with complete detail and return it as quickly as possible to the office above mentioned, not, however, until you have attached a money order for five dollars. This is your application fee and must accompany your application. The total application fees that will thus be collected from the 250 band members is \$1250. Your application fee will be returned to you if you are not accepted.

If your application is accepted, your parts for all of the music that will be played during the St. Louis engagement will be sent to you at once.

The printed announcement which includes the rules and other addenda in connection with the application blank states that "Selection of players will be made January 15, from applications on hand at that time." Inasmuch as Mr. Patrick had not a single application in hand on January 8, it is evident that this deadline will have to be

advanced.

As players will be expected to assemble at St. Louis on March 27, fully prepared to perform the parts that have been sent them, subject to a six-day period of intensive training at the convention city, it is apparent that those wishing to become members of the organization will have to act promptly in the matter of writing for the necessary application blanks, and continue that promptness in returning them with the required fee.

This same plan contemplates also a national elementary school orchestra of two hundred pieces and a national high school orchestra of 250 pieces. Henry Sopkin is organization chairman for orchestras, and the same general information herein stated applies.

The band is scheduled to make its first concert appearance on Wednesday evening, March 30. F. C. Kreider of Collinsville, Illinois, is assisting Mr. Patrick.

Joliet Celebrates "Mac's" 25th Year on the H. S. Band Podium

● ONCE UPON A TIME a great prophet and teacher expressed the opinion that such are generally not accorded much honor and respect in their own home towns. That was long before A. R. McAllister laid down his saw and hatchet on his manual training bench in the Joliet Township high school and put on his band uniform. On Wednesday night, January 5, climaxing twenty-five years as director of what is now internationally known as America's No. 1 school band, nearly eight hundred of Joliet's leading citizens showed that they do honor and appreciate the man who has done so much for the youth and brought so much fame and glory to their city.

In one of the great halls of the Township High School building, one of the largest educational edifices in the state, Mr. and Mrs. McAllister were feted and extolled in a manner unprecedented. Celebrities in the field of music came from all sections of the middle west to express tribute, and for two hours following the sumptuous banquet the auditorium flashed with brilliant commendatory oratory.

Frank Simon of Cincinnati was the speaker of the evening. He told of his many interesting experiences and relationships with Mr. McAllister. Other speakers on the program included George T. Jones, mayor of Joliet; Senator Richard Barr; Herbert Spencer, who as a member of the school board had been instrumental in founding the band on a \$200 budget, 25 years ago; and many other local celebrities.

Professor J. M. Thompson, former supervisor of music in the grade schools, acted as toastmaster and introduced the various speakers. Dr. A. A. Harding of Illinois university was among the visiting celebrities called upon for extemporaneous remarks.



Photograph courtesy of Joliet Herald-News.
Eight hundred of Joliet's illustrious citizens joined with many celebrities from the music world to fete A. R. McAllister on his twenty-fifth anniversary as director of the Joliet Township High School band. Frank Simon (left) speaker of the evening engages Mrs. McAllister in conversation as the camera clicks.

Near the honored guest at the speakers' table sat his mother, Mrs. Eliza McAllister, and his first music teacher, Walter West. He received the good wishes of his associates, W. W. Haggard, superintendent of the high school; Dr. George W. Young, president of the High School board, and to a musical salute from Joliet Musicians' union.

Members of the Band Parents' association arose and greeted him; the current band in uniform took a bow and the guests united in a demonstration that you can't beat the band—and "Archie."

An instrument manufacturer presented Mr. McAllister with a podium, or conductor's stand, designed after one used by Toscanini. A towering birthday cake with candles and the numerals 1912-1937 ornamented the speakers' table and silver and black

anniversary programs were souvenirs.

But not the least important in that great hall of people were the band alumni. Their presence and high praise probably touched the heart of the director more deeply than anything else that was said.

An orchestra composed of former high school musicians, now members of the local Musicians' union, furnished the dinner music while congratulatory telegrams poured in from friends far and near.

This was probably the greatest demonstration of home-town honor and respect ever delivered to a school band director. It was not so much that Mr. McAllister had held the job for twenty-five consecutive years that brought this glory to him, but rather, what he had done with, and accomplished in, those twenty-five years.



Captain O'Neill

Aids to SCORE Reading

A Clinic Paper

By Captain Charles O'Neill

Professor of Music, University of Wisconsin

● THE SUBJECT is that of score reading, and I am afraid that I exhibited considerable temerity in accepting such an assignment. It seems to me that nothing can be said *against* score reading; that all the points of the argument, if the topic should develop into that, would be in its favor. I am sure that you are all fully aware of the value of using full scores in the preparation of your program numbers; it therefore appears to me to be redundant to emphasize the desirability of their greater use. You all use them as much as possible with the limited number available and are strongly in favor of more of them, so perhaps all I am expected to do is summarize the reasons why more of them should be issued.

There was a time, happily past, when a band director was given, and used, a melody part to direct from; it was usually a solo concert part. May I digress here for a few moments to offer a *comment* on the use of the designation "solo" cornet, solo clarinet in band instrumentation. Consider that there is a little catering to vanity in the matter. Let us call them 1st, 2nd, 3rd, etc., because that is what they are. Everything in this world should be revolutionary and progressive, including your business as Band Directors. You band directors would not today revert to the single line copy with a few cues on it. That would be reactionary and a retrograde movement.

That is why I am a great supporter of the study of Musical History and of Musical Literature. The experience of the past points unmistakably the way of the future.

The future will see better bands and better directors, because Evolution demands it. Evolution and Progress are the laws of nature and whoever op-

poses those laws is doomed to eventual failure.

Instrumentalists are today better than they have ever been. The future will probably see even finer ones. Orchestras today are at a state of perfection never before known. Orchestra conductors are at a peak of excellence never reached before. Bands and Band Directors must keep pace with the general advance all along the musical line. It would be foolish to state that the use of Full Band Scores governs the whole situation, but their greater use is certainly one of the important details necessary to the forward movement.

The next step was a two score conductor part, giving a fairly good outline of the music, but not so satisfactory in the matter of indicating the instrumentation. Quite good conductors' condensed scores are now issued by the better publishers. Many of them indicate fairly clearly the outline of the general scoring, but they cannot show the *details*, and it is the *details* that the director *must have*.

It is not good enough for a modern band conductor that he look at a two, three or more score conductor part, with perhaps ten or more notes perpendicular, with the indication that flute, clarinet, and cornet have the melody with 2nd and 3rd clarinets, bassoons, horns, maybe also alto sax, alto clarinet, as accompaniment or subsidiary parts. He *must know* the *details* of those parts. Know if, e.g., the horns and other instruments are chordally interlaced and know separate passage work from that which is rhythmic.

It is not possible to get a correct conception of the real, musical picture from a condensed score. One might as well try to see the beauties of a fine painting through smoked glasses. I am speaking, of course, of music with

some pretention to it. A march or similar work would not be likely to have sufficient detail and differentiation of style to necessitate very careful scrutiny. The full band would be playing all the time, whether p. or f., and the same general character governs the scoring. Melody carried by 1st clarinets, 1st cornets, flutes and E \flat clarinets, oboes; counter melody, theme, or Melodic or Rhythmic figure by bassoons—baritone—tenor sax and bass clarinet. Bass line by the lower instruments—chordal accompaniment by lower clarinets, horns, alto sax, alto clarinets, etc. Even in a march, however, the eye would detect in the full score something that the ear might miss; perhaps a little point of imitation or an answering passage that lacks point because it is not played understandingly. It is not played understandingly because the director does not call for it so and the director does not call for it because he does not know that it is there. There is quite enough trouble in getting a good rendition of what you know is there without having to *guess* about other points or search for them after the manner of the proverbial needle in a haystack.

In music of a more pretentious character, i.e., music that is organic and symphonic in nature and style, the necessity for the Full Score is much more apparent.

The individual lines of sound stand out clearly instead of being hidden in the general mass of notes as in the Condensed Conductor part. The eye takes in at once the several instruments which are carrying the theme or melody; notes if they are in unison or octave; complete or otherwise; additions and deletions can be noted measures in advance by the rest signs. Important points such as characteristic figures, answering passages, touches of instrumental color, stand out distinctly

in their actual notes instead of a mixture of names and notes often in the wrong octave.

I consider it quicker to note several measures in advance in the Full Score, by the actual notes, that the flute comes in an octave above the clarinets or oboe, than to read Flute 8va in the condensed score. Similarly, 1st cornet and baritone playing in octaves might be indicated in the Condensed Score by the word *Cornet* somewhere above the staff with an arrow pointing to the notes and a legend underneath stating that *Baritone* is 8va *Basso*. How much better it is to have a full score showing every note that each instrument is to play. It is easier to note from the full score in advance and warn the oboe of that lovely phrase or the horns of that point of color, or that bit of syncopation.

Should there be some directors who have not habitually used a full score when available, I have only one comment to make and that is to start in at once to use whatever full scores are available for the works you study in future. It is admitted that they cost money and there is no reply to that other than to say that the possession and working from them will repay you many times their cost. If they were universally used the cost of issuing them could be relatively small. You don't reduce the size of your band because the cost of two complete copies of a number is high.

There is something about a full score that elevates a director. He feels secure when the eye and ear are in accord. He feels that he has a grasp of things and the feeling permeates his organization and results are sounder. I was almost going to say that the ability to read a full score and grasp quickly its details gives one the same feeling of confidence as the possession of sufficient of this world's goods. Isn't it a grand and glorious feeling when you feel clean and well dressed and have enough money in your pocket to be able to invite some friends to have dinner with you? The same feeling accompanies the knowledge that you have the *details* of your music in your grasp. You can *not* have that in any other way than from diligent study of your full score.

Perhaps something should be said about the difficulty of reading full scores. Again I have only one comment to make and that is that the difficulty has nothing to do with the matter.

Whether to use them or do not use them should be decided on the basis of their necessity and their value from the standpoint of results obtained from their use. I cannot refrain from

stating that the staunchest supporters of the use of full band scores, and those who ask for more of them from the publishers, are the keener directors and those who have been markedly and uniformly successful in their work. Nowadays we cannot afford to neglect *any* side of our work or be indifferent to anything that tends to improvement.

To take up the matter of the actual reading of scores, I might say that the best way to learn to read scores is to assiduously read them. When I say assiduously, I mean constantly and carefully. The more one reads scores carefully, the quicker the ability to grasp the essentials will be acquired. Regular reading will gradually bring the ability to grasp the whole page of the score and to instantly place the instruments on their several lines without referring to the margin. It should be no more difficult a task for the director to read and use full scores than it is for the individual players of his organization to read and play *their* parts.

The lack of uniformity of instrumentation in the concert band, and also in placing the instruments in the score, adds to the difficulty of full band score reading. There should be uniformity, as in orchestra scores. Orchestral placing is well established,—woodwinds at the top (flutes—oboes—clarinets—bassoons); brass in the middle (horns—trumpets—trombones and tuba-percussion); harp; then the string quintet at the bottom of the score. That is a clear division of the three sections of the orchestra. We in the band field are not so well established, partly because the band is not so easily divided as the orchestra, with its three distinct colors. Perhaps I am digressing, but I should like to emphasize the desirability of having a standard band score. Whether the bassoons are placed above or below the saxophones, or the cornets above or below the horns, matters little if the placing is universally adopted. Score reading would be aided very much if the various instruments would be in the same relative position in all scores.

The first important feature in score reading is to be able to read the music harmonically. Great fluency in transposition is necessary when the music is at all complicated, but ordinary diatonic harmony without frequent changes can be quickly ascertained by reading the non-transposing instruments which are used: combinations of basses, trombones, bassoons, oboes, flutes, baritone—whichever are being used. They all sound the actual notes written. If the accompaniment is light, basses, horns, low clarinets (and the horns are pitched in E_b), read the horns in bass clef with three flats

added to the signature, and the combination of them and basses will give the harmony. The same procedure would apply to all instruments pitched in E_b, viz., alto clarinet, alto saxophone, baritone saxophone, E_b clarinet. What I have suggested is a subterfuge only, and is not recommended. Honest and safe score reading demands that the necessary transpositions be mentally made for the various instruments. That appears to be more difficult than it really is. No transposition is necessary for instruments in bass clef, nor for flutes and oboes. Grasp those first, then add the instruments in B_b—clarinets and cornets in B_b—sounding one tone lower than written—add B_b trumpets, fluegelhorn, soprano saxophone; then those requiring the transposition of a major 9th (an octave below clarinet and cornet) bass clarinet—tenor saxophone—bass saxophone a further octave lower (a 16th lower than written). Then add the E_b instruments, horns, alto saxophone, alto clarinet, E_b clarinet sounding a minor 3rd higher than written, baritone saxophone (pitched an octave lower than the alto saxophone—therefore sounding a 12th lower than written). Finally practice transposing a 5th down, to take care of Cor Anglais and horns in F. Any other order of study may be adopted to suit individual convenience or ideas. What I have outlined is merely suggestion, tabulated with the view of helping some of you. The requirements may seem to be exacting, but they are not more so than your own probably are to the members of your own organizations. Your own fluency in your part should be at least equal to that required of your instrumentalists. The instrument of the director is the complete band. To play properly upon that instrument, to bring out from it all the points, subtleties and beauties which are in the music, it is necessary that he have the complete music before him for private study and for rehearsal. For performance it should be mainly in his head.

The Solo Cornet part (cued and uncued) resigned its place to the conductor part of two or more staves. That part has served its purpose and it is time it was superseded by the full band score. We would then be in good company. As intimated before, they would cost money for the publishers to issue and for directors to purchase. Publishers *would* print them if enough directors would buy, so it seems to me that demand will bring the supply. We could not expect them to shoulder additional expense without some sort of assurance that they will get their money back.

PREPARING Your Band for the CONTESTS

By Robert L. Maddox

Director, Cisco, Texas, Public School Bands

● FROM AN IDEALISTIC standpoint there should be no difference in the preparation for a contest and in the plans for the year's work. It is human nature to need an incentive or a goal as a means of motivation,—hence, we have the contest not as an end, but as an inspiration and as a means to an end. A standard of adjudication has been set by the "Committee on Adjudication of the American Bandmasters' Association" not for the purpose of picking a winner, but to make the contest serve more effectively the cause of better bands and band music. A copy of this standard should be in the hands of every director who enters a band in a contest, and he should familiarize himself with all its points.

Having learned what is expected of a band, you, the director, must prepare your band for the contest. Preparation actually begins with the first lesson of the beginner. From the very beginning the student must be trained to perform in the proper manner. A good instrument, not necessarily the most expensive, is a necessity for good tone and execution, and it should be kept in good mechanical repair. Individual and group practice on long tones, chords and scales, as well as rhythmical patterns, is the foundation of a smooth and effortlessly performing band.

When the contest list is released you should acquire and study the numbers for your classification until you are thoroughly familiar with them and the standard interpretation of each. The more the director studies, the less the band will have to practice. Buy as many of the numbers as possible and in presenting the numbers to the band, give the story the composer set to music, or, lacking that, make up one of your own to put the students in the proper frame of mind for the selection. If possible, rent or buy recordings made by outstanding bands and let your group listen to the various parts and to the composition as a whole. After your students have mastered to a degree all the music

"If your band is like many, you have some students six feet tall, and some not much over half that height. And when the six-footer steps out in what he considers the proper stride, the four-footer behind him has to run to keep up." In this article, one of many excellent lectures from the Lubbock, Texas, School of Instruction for band and orchestra directors of that state, the author tells how to cope with the many small, but vexing problems that annoy the contest-minded bandmasters.

available to you, choose your selected number, keeping in mind the adequacy of your players, both as to technique and musicianship. Select that one which can be handled best by your group, whether it is as difficult as you would like or not. Tone, rhythmic pattern, tonal balance and interpretation mean more than the difficulty of the selection. If your instrumentation is not sufficient for all the parts of the number chosen, rearrange it to fit what you have. Then procure enough copies that not more than two students will be required to look on the same sheet of music.

Now you are ready to start practice,—but not on contest music to the exclusion of all else. Variety is the spice of life and of music. Constant rehearsing on one march and two overtures has a bad psychological effect, and what you fondly hope will be music in the not too distant future will prove to be a succession of notes produced indifferently by students whose fingers mechanically press the proper keys. Introduce at least two entirely new selections per week to improve sight reading and to build self-confidence in reading new music. If your financial status does not permit such buying, exchange music with other directors who will welcome some of your music for their groups. The use of chorals and chord sequences for building tone and flexibility is quite good. Occasionally pass out some old favorite that has been put away since

last year, or one that was a little too difficult six months ago.

Start your sectional rehearsals if you don't already have them. Study the judges' score sheets from the last contest, noting the criticisms of each section, particularly the weak points. Drill your sections accordingly. Here is your opportunity to build group tonal balance, phrasing, and develop proper breathing habits. Work for balance, and shift the players about to get the best effect. If each section is properly balanced, band balance will be more easily acquired.

If home practice seems to lag, institute the challenge system by which a student must practice to keep his uniform and hold his place in the band. It is well to limit the number of players in the contest bands, both concert and marching, and let competition determine who shall participate.

Presenting concerts including the contest numbers, in various schools tends to lessen stage fright of new members, builds confidence of the group, and tests balance in different auditoria. This also creates a "stage presence" for the group, which is invaluable at the contest.

This year it is required in Texas that every band entering the playing contest must also enter the marching event. A good high school band should not be a concert band only, but a good marching unit as well. Many people see and hear the marching band who have neither the opportunity nor the

desire to attend a concert. Competition should enter into the selecting of the members of this marching band. If Bill, who is your fourth chair saxophone player, simply can not tell which is his left foot and when to put it down, replace him with Sam, a not-so-good baritone player who marches perfectly.

This competition also extends to the position of drum major. If several are trying out for the place, each will do better work trying to outdo the other. Select your drum major with care and thought, for much depends upon him. A boy or a girl may be chosen, provided the applicant can control the band, can think on his feet, has the good will and co-operation of the band as a whole, and can look neat and snappy. After your selection has been made, keep the next ranking applicant in practice in case your "pride and joy" develops "temperament" the night before the contest. Let your drum major and drill master handle all drills and formations.

If your band is like many, you have some students six feet tall, and some not much over half that height. And when the six-footer steps out in what he considers the proper stride, the four-footer behind him has to run to keep up. To eliminate this most unpleasant state of affairs, set a definite length of step, tested to be sure that all can use that length without too great an effort, and make each member from the drum major back practice it until he uses it unconsciously. This practice may be done by painting two lines on the floor, or driving two stakes on the campus near the band hall, and designating the number of steps required to go from one marker to the other. This uniform step eliminates to a great extent sway-ing and saw-tooth ranks.

Have a definite line-up for your marching band. A drill board with tags bearing each student's name and instrument helps in forming the band. Give special attention to pivots and the front line. A good pivot at each end of a rank will keep better alignment. A steady front line is mandatory, because the files behind each of those on the front rank are instructed to keep constant the interval between him and the fellow in front. An inexperienced marcher should be placed between two veteran drillers who will give him the necessary instruction on the march.

Music for the marching band should be full, but not too difficult. Marches like "Military Escort" and "Booster" are preferable to "Stars and Stripes Forever" and others of that caliber. Expression should be observed in a march played on the field even as on

the concert stage. Instruct your players as to the carrying position of their instruments when not playing on the march. We have all seen too many students who feel that the way requiring the least effort is the best way to carry an instrument not in use. If you have colors and color-bearers, instruct them in the proper way to carry the flags and to furl them at sundown.

Scout your contest drill field with your drum major, locating any ditches which would have to be crossed if a maneuver goes behind the goal posts. Also locate markers by which the drum major may ascertain the position of the entire band on the field without having to look back. Indicate place of entrance to and exit from the field, noting any obstructions to your usual manner of entrance and exit.

Your band will have about eight minutes on the field to perform the required maneuvers and any of your own choosing you can work in. Have your maneuvers well worked out, accurately timed, and smoothly arranged.

Encourage your students to enter the solo and ensemble contests as this tends to improve the tone, execution and general musicianship of the individual; and several improved individuals will better your band's performance. Order a selection of solos and ensembles which are within the capacities of each of your entrants, and from these make his selection. Insist on a good accompanist, one who really knows how to play an accompaniment. An older person is usually preferable because he can practice at any hour the student has free, and he is not so likely to get stage fright. Student and accompanist should practice together as often as possible and should play in public at every opportunity. This helps the student overcome nervousness, develop proper stance and horn position, and gives him self-confidence. Solo work develops tone and accuracy of tempi both for solo and ensemble playing. Above all, have soloists memorize their numbers or they will be rated one division lower. Do not forget to take the score along for the judge's criticisms.

By now your band should be about ready to go to the contest. Be sure you have more than one player for every solo passage, as your lone soloist might get a bee sting on the lip. Keep check on grades of all players so you will not be depending on a member likely to be ineligible at the last minute. Send in the list of names of your group properly vouched for to contest headquarters as early as possible. Make a list of the make, kind, and number of every instrument in your band for use in case of loss or

theft. Require that all of the reed section have at least two extra reeds broken in, so if "old faithful" splits just before you play, there will be another to take its place. Remind all students to include mouthpiece (don't laugh,—it has happened), lyre, oil, reeds, mutes, etc. And "just in case" the director should pack an emergency kit containing everything from extra reeds and bumper pads to Mercurochrome and adhesive tape.

As soon as the complete personnel is determined, send the number of reservations to the committee in the contest city, stating number of boys, girls, preference of hotels or private homes, maximum price to be paid for lodging, and date of arrival. Urge as many parents as possible to go along to act as chaperons and lift that much from your harried shoulders. One for every ten students is the minimum of chaperons if you expect them to keep up with the students. These chaperons should be responsible for the safe delivery of their charges to the contest city and for their conduct en route and during the stay there. Decide upon a central meeting place to which all are to report upon arrival and whence rooms will be issued. Have a committee from the Band Parents' club or a business manager to arrange for all transportation to and from the contest including heavy instruments.

At the contest your band will probably make three appearances,—in the concert and marching contests and perhaps in a parade. For the concert appearance, you should have a diagram of the contest stage and warm-up room, enabling you to plan the entrance and exit of your organization in an orderly manner. Have a chart, showing the number and position of chairs and stands, to give to the stage manager. This saves time and last minute confusion. Also have ready an extra conductor's score of each number to give the judges for scoring.

The sight-reading contest follows immediately, and a quiet and rapid exit from the stage is desirable. Instruct your students to go quietly into the sight-reading room and to curb their curiosity about the music on the stands. One march and one overture are the usual selections for sight reading, graded on the same basis as your concert numbers. Two minutes are generally allowed the students, preceding the playing, to look over the music and spot any solo passages, tricky fingering, and changes of key or time. Then it's up to you to guide them through by your explanations.

So, after much practicing, drilling, and worrying, your band is in the contest. And let's hope it places in the First Division!

High THROWS and CATCHES

By Roger Lee

Centralia Township H. S.

Centralia, Illinois

● **THE STANDARD** high throw is used by the majority of twirlers who prefer exceptionally high throws. It is started by doing a pass-around-body, left to right, ball to right. As the baton is grasped in the right hand again, it is brought around in front of the body, and the right wrist is turned up just enough to send the baton revolving to the right. This is known as a right-hand-roll-over and is shown in Diagram 1.

As soon as the baton starts revolving to the right, the right hand is turned back, palm down, ready to grasp the ferrule end. The right-hand-roll-over swings the baton off center, and when the baton is grasped again, it is grasped near the ferrule end as shown in Diagram 2.

When the baton is received as in Diagram 2, the right arm describes a huge arc with a sweeping motion, right to left, increasing the momentum as much as possible. When the hand is about shoulder high, the baton leaves the hand and sails into the air with spinning motion, Diagram 3.

The greatest advantage of this throw is the tremendous height that can be obtained. The greatest disadvantage is that the baton does not have much twirling speed, as it is thrown in the air. So much spin is lost that the ball and ferrule end are plainly visible as the baton revolves slowly in air. It is much harder to catch a slow moving baton than it is to catch a fast moving one. Very often the baton will spin away from you, five to ten feet, before it begins its descent. Thus, you will have to follow the baton to be under it as it comes down.

Wrist Action High Throw

I prefer the Wrist Action High Throw to the Standard High Throw because greater and more uniform speed is obtained, for it is actually easier to catch a fast spinning baton. The pass-around-body is the same. The right hand goes through the same motion as it does in a two hand spin except more of a swing is put into the right arm movement, and the speed of the baton is practically double that of the pass-around-body by forcing a quicker snap of the wrist.

This throw is made possible by the upward swing of the arm and the increased speed of the baton by the

wrist action. The baton is swung almost shoulder high before it rolls over the thumb into the air. The right arm movement is almost a complete circle. The beginning of the circle is shown in Diagram 4.

The quick snap of the wrist is made just before the baton is swung upward, shoulder high by the co-ordination of the right arm and the wrist. Diagram 5 shows the baton just as it leaves the right hand to be thrown



into the air. This throw is made with the ferrule end leading as is also shown in Diagram 5.

The greatest advantage of this throw is the tremendous twirling speed that is attained by the baton while in the air. It spins so fast that it is impossible to distinguish the ball or the ferrule end from each other. Another benefit of this throw is that you will not have to run all over the lot to catch the baton, because it will come down in practically the same spot from which it was thrown upward.

I teach high throws to my pupils by having them toss the baton for two revolutions, then four revolutions, and so on, until they have a high throw mastered. The reason for this is to strengthen their wrists gradually without any strain on the muscles or ligaments and to work up their timing to perfection.

CATCHES OF HIGH THROWS

Old Method

The old method of catching a high throw was to make all catches in the right hand palm up as in Diagram 6, but the disadvantage in catching the baton in this position is that the baton is halted for a moment before it can be swung gracefully into a different or new movement. One of the main points in twirling is to keep the baton moving at all times without the slightest hesitation between the movements. Very few good twirlers use the old method.

New Method

Most expert twirlers use this catch because the baton is kept moving without loss of speed or stopping for even a moment before swinging into a different movement. When the baton begins its descent, the right hand is brought to almost a head high position. The hand is outstretched with the palm and thumb to the front as in Diagram 7. The baton is caught against the thumb and palm.

To make the catch, keep the eyes focused at all times on the center or hub of the revolving baton. Don't watch the ends of the baton... watch the hub. When the baton reaches the level of your outstretched hand, reach in and grasp at the hub of the spinning baton. Do not hesitate, but reach in positively and swiftly. By the time your hand closes over the shaft, the baton is about at a waist-high position. Then swing immediately into a pass-around-the-body, which I have found is usually the most graceful and easiest movement to follow this catch.

Are YOU Eligible to the United States Navy Band School?

● HEREIN, we introduce to the graduating school musician, the United States Navy School of Music, located at the Navy Yard, Washington, D. C.

Through this school, Lieutenant Charles Benter offers you a musical education that compares favorably with the outstanding musical establishments of the country.

Lieutenant Benter organized the United States Navy School of Music during the fall of the year 1935 for the purpose of improving the quality of the music on board the ships of the United States fleet. Only young men who are capable of passing a rigid physical and mental examination are accepted for entrance to the school.

A young musician's acceptance in the school means that he is enlisted in the United States Navy for a period of six years. His first two years are spent undergoing instruction at the United States Navy School of Music. Upon his enlistment, he receives the pay of twenty-one dollars (\$21) per month. After a period of four months, he is, if qualified, advanced to the rating of Seaman, Second Class, and receives the pay of thirty-six dollars (\$36) per month. At the expiration of ten months' total service, he is, if qualified, advanced to the rating of Musician, Second Class, and receives the pay of fifty-four dollars (\$54) per month. Instead of having to pay out real American dollars for a musical education, a young musician receives the same at this wonderful organization, and in addition, pay while learning. He also has an opportunity to advance himself to the higher pay grades and make sufficient money to enable him to have the things he wants.

After this period of hard study, a student is graduated from the United States Navy School of Music and transferred as a member of a twenty-piece band to a naval vessel in the United States fleet, where he remains as a member of that band until the expiration of his enlistment in the United States Navy. There is an exception to this general ruling, an exception favoring only the ever-trying and hard-working.

Lieutenant Benter, besides being the officer in charge of the school, is also the leader of the United States Navy band. Lieutenant Benter's present policy is to accept only graduates of the school into his band. Two recent graduates of the school, who proved their musical ability to be outstanding, were accepted to this great mili-

tary band. Thus, another opportunity offers itself to the conscientious musician.

Subjects taught at the school consist of the following: solfege (ear training), harmony, history of music, music appreciation, orchestration, arranging, and private instruction on major and minor instruments.

The qualifications of applicants for enlistment in the United States Navy for assignment to the United States Navy School of Music are:

- (1) Native-born or fully naturalized citizen of the United States.
- (2) Not less than 18 years of age when enlisted.
- (3) Under 25 years of age when enlisted.
- (4) Of good character.
- (5) Mentally qualified.
- (6) Not less than 63 inches in height.
- (7) Of proportionate weight to age and height.
- (8) Be a graduate of high school, or have an equivalent education.
- (9) Pass satisfactorily a musical examination on the following subjects:
 - (a) Sight reading.
 - (b) Technique.
 - (c) Tone.
 - (d) Attack.
 - (e) Rhythm.
 - (f) Phrasing.
 - (g) Memory.

They must also:

- (1) Enlist in the United States Navy for a period of six years.
- (2) Pass a rigid physical examination.
- (3) Qualify in a General Classification test.
- (4) Furnish authentic evidence of age.
- (5) Secure written consent of parent or guardian if under 21 years of age.
- (6) Furnish list of former employers, or school teachers, or references from at least two responsible persons.
- (7) Have no police record (except minor infractions not involving moral turpitude).
- (8) Have no juvenile court, reform school, or prison record.

If you are interested, write a letter to the Officer in Charge, United States Navy School of Music, Navy Yard, Washington, D. C. Just ask for an application blank for entrance to the United States Navy School of Music. In return, you will receive an application blank and additional information on how you may gain admission to the school. Lieutenant Charles Benter will show you every possible consideration.



Featured as juvenile guest soloists with the ARMCO Band program of January 30, these lads from Richmond, Indiana, will be heard in Clarke's lovely "Flirtations." The trio left to right consists of: George Mariana, Robert Schutte (first), and Billy Warfel. George is only twelve and the other boys are fourteen. They are all students of Dr. Frank Simon, and have won an enviable reputation in Indiana for their brilliant work.

Just NERVES

By Ernest N. Glover, Noted Trombonist

Manager and Assistant Conductor—Frank Simon and his ARMCO Band
Ass't Director — Band Department, Cincinnati Conservatory of Music

● HAVE YOU EVER stood up to play a solo with your knees playing chopsticks together, your heart syncopating like a trip hammer, and your mouth so dry that your tongue seemed to cleave to its roof? Well . . . according to a famous musician, and former chief of mine, you probably are a potential artist.

Many years ago, when I was associated with this gentleman as a member of his band. . . I refer to the world-famous cornet virtuoso and bandmaster, Herbert L. Clarke . . . I heard him say, "If a player is never nervous he can never be a real artist." Then there's hope for me, I thought, for every time in my young life that I have had to solo I have nearly had a fit and have had to struggle with myself to conquer those awful nerves.

I asked Mr. Clarke one day what he meant by his statement. I had really thought it a bit farfetched. Quickly I changed my mind when he stated that it was his belief that a person without nervous reaction is not sensitive enough to experience the emotions nor grasp the finer details that make for artistry. "Why," he said, "would you believe it, Ernest, never in my life have I stood on my feet to play a solo without becoming very nervous." Then I started wondering about the

number of solos this celebrated cornetist had played during his twenty-two years as feature soloist with the Sousa band, to say nothing of his years with Gilmore, Victor Herbert, and many other solo engagements. On a basis of two concerts a day during annual seasons of not less than forty weeks, this represented approximately twelve thousand attacks of nerves.

This knowledge gave me heart, for I had almost believed, as I have since found many others to believe, that I had a private monopoly on this bugbear, and that great artists who played so exquisitely didn't have nerves and just looked upon such a disorder as the lot of amateurs and relative beginners. How wrong I was!

It is true, of course, that the better the player becomes, the more confidence he has in his ability. While this eliminates much of the fear that causes nervousness, nevertheless the greater the artist he becomes the more does he realize his responsibility, and also is he more aware of the number of physical and mental pitfalls that might tend to mar his performance. His ideals are naturally higher; he has much more at stake; and much of his type of nervousness is caused by a genuine anxiety to play an artistic and polished performance.

Nervous reactions are different, just as personalities differ. My esteemed chief, Dr. Frank Simon, Conductor of the ARMCO band, tells an experience that I think is a prize. It was his audition with the Sousa band. Though quite a young man, the ambitious Simon had already won a well-earned reputation, and had toured coast to coast as the feature soloist with Weber's Prize Band of America. Critics had hailed his performances as sensational, and I am told by older members of the former Weber band that he played with the apparent composure of a master.

Mr. Sousa had been looking for a young man to prepare as his future cornet soloist, anticipating the day when Mr. Clarke would retire from the arduous work on the road. He had heard of young Simon who was highly recommended by Mr. Herman Bellstedt, his distinguished teacher and a close friend of Mr. Sousa. On the morning of the audition, Frank Simon felt his responsibility keenly. First of all he had to keep faith with Mr. Bellstedt, and then, too, a man recognized as "The World's Premier Cornet Soloist" sat in the first chair of the band assembled . . . the celebrated Herbert L. Clarke. Simon also observed three distinguished-looking visitors sitting alone in the front seats of Carnegie Hall, and when he inquired concerning them, he discovered to his further discomfort and amazement that they were Walter Damrosch, Nahan Franko, and Victor Herbert.

Imagine the feeling of this young man far from his Ohio home, with not a soul in the band nor in all New York, for that matter, whom he could call his friend. It came his turn to play a solo, and his whole career hinged upon the pyrotechnical performance of "La Mandolinata" by



Ernest N. Glover, soloist, author, and contest judge, is well known to SCHOOL MUSICIAN readers through his series of articles appearing in this magazine.

Herman Bellstedt. "I had a mad impulse to tear out of the auditorium," I have heard Dr. Simon relate. "However, I struggled to my feet, looked helplessly at Mr. Clarke whose kindly smile gave me momentary courage. Then, as I faced front and saw the small but distinguished audience, I became panicky. Mr. Sousa started the band, up went my cornet to my lips, and I started to play. I closed my eyes, and then came what seemed a 'nightmare' from which I was abruptly awakened by the stamping of musicians' feet, and when I timidly ventured to look at Mr. Sousa, I saw his outstretched hand as he said, 'Young man, you have a lifelong position in this band.' This was too much. I collapsed and was ill several days."

I always enjoy hearing Dr. Simon relate this experience, and I believe it should prove an inspiration to young musicians. It certainly displays the resourcefulness a highly trained and brilliant player who, under such emo-

tional and nervous stress, can with only musical instinct and intuitive determination as the guiding influence, win out over tremendous obstacles.

Men who have had such ordeals of their own are usually most sympathetic to others suffering the same conflicts. If I may make a personal reference; I well recall playing at the Canadian National exhibition at Toronto with the ARMCO band in 1928. We had been playing on the main bandstand, but on this particular day, which was Music Day, the large stand had been confiscated for a national band contest that was in progress. We were crammed "like sardines" on a smaller bandstand hardly large enough for half our number. That evening I was scheduled to play Arthur Pryor's "Love's Enchantment," and Toronto being regarded as my home town, I could see many friends as well as critics in the audience to hear me. The cramped bandstand had made everyone in the band nervous, and I, like everyone else felt the tension . . . only worse! Just as the band played the introduction a train started up in Exhibition Junction, a few yards away, and this was the last straw. My second note was a high C, all alone in a cadenza, following the introduction, and of course, in the phaseology of our profession, I "beefed it." Conductor Simon quickly sensed my trouble, and with the train still making a terrific noise as it pulled away from the station, he politely stopped the band. Waiting for the noise to subside he chatted to me nonchalantly, putting me at ease. When silence again prevailed, he started the band again, turned to me with an encouraging smile, and the day was saved! For this courtesy, I've always been grateful. From then on high C's were easy!

I mention this little lesson in handling musicians for a reason, for I know that many readers of The SCHOOL MUSICIAN are bandmasters of school bands, where psychology is so important in the guidance of young musicians.

Tune in to the ARMCO band broadcasts every Sunday afternoon at 3:30 Eastern Time, 2:30 Central Time, NBC Blue Network. Conductor Frank Simon promises sparkling programs of fine band music.



Herbert L. Clarke, conductor of the Long Beach Municipal band, and Frank Simon, conductor of the ARMCO band, frequently mentioned in this article, were anything but immune to nerves; when as feature cornet soloists with the Sousa band they enthralled the far-flung audiences of the "March King."

Many a young player can be crushed by an unnecessary harsh word, where a little understanding would have worked wonders. A little sign of appreciation for a good performance of musicians whether individual or collectively is never amiss.

Last week I heard the superb Boston Symphony orchestra under the baton of one of the world's greatest conductors and most exacting drill masters. Even Sergei Koussevitzky found he can well afford a genuine smile of satisfaction to his players when they performed the beautiful patterns that his baton wielded. So you see, this policy wins, not only with amateurs but also with the finest professional artists, for the greatest antidote for nervousness is . . . confidence.

I am told that in the concerts of the Sousa band, if someone made a mistake, which is a quite human thing to do, Mr. Sousa, himself a great student of psychology, would never as much as "bat an eye." This had a double effect . . . it gave the player an opportunity to recover his confidence, and also it did not advertise

(Turn to page 22)

The Applied Snare Drum ROLL

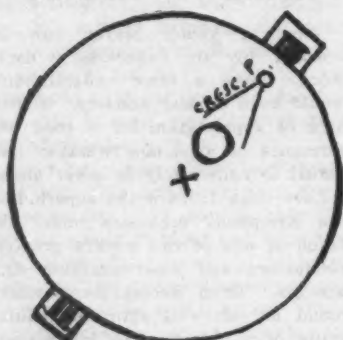
● **ACKNOWLEDGED THE BASIC** and most difficult of all snare drum beats, the roll is the chief concern of all drummers and those engaged in percussion teaching. We hear the terms; open rolls, crushed rolls, press rolls, fake rolls, scratch rolls, and so many discussions concerning the closed roll and the "modern" roll that unless the drummer stops to analyze the situation, he is apt to be confused. While it is admitted that new principles of a given art are being discovered constantly and the methods of application of a given art change with the trends of an age of art, fundamentally the basic principles will continually govern.

It is readily acknowledged that a long roll can be obtained on the drum but by two methods: 1. Rapid alternation of single strokes. 2. Rapid alternation of double strokes.

The first manner of producing the roll is the most perfect as each blow is actuated by a separate wrist action; while in the double stroke, a secondary or bounce beat is added to



By John P. Noonan
Chicago, Illinois



X—Center

O—Spot for General Playing

►—Pianissimo Rolls Begin at Edge and Work to O.

the wrist action, or primary blow. Upon the tympani, bells, and xylophone, the single stroke roll is employed, but due to the inherent staccato of the snare drum, the double stroke roll must be employed on these instruments.

The basic "daddy-mommy" rudimental roll is still the first consider-

ation of the young drummer. This roll is produced by two strokes with each stick, starting very slowly and speeding up to the limit of controlled relaxation and then gradually back to the starting point. This type of roll is the perfect double stroke roll and can be used with good results upon a large field drum for applied military playing.

But the purpose of this discussion is the snare drum roll for use in the concert band and orchestra upon a concert size 14" or 15" drum. Some authorities advise that such a drum is to be played exactly in the center, and the rudimental double stroke roll is to be employed. This writer would like to go on record as saying that in fifteen years of close observation of most of our leading concert organizations, he has never observed the snare drummer follow this procedure nor has he heard any of these same drummers play the so-called "legitimate" double stroke roll. Fully realizing that this statement will be looked upon as heresy by a good many drummers and teachers, let us hasten to say that these same drummers were very talented performers and, in many

instances, well merited the term of artist.

It is practically impossible to play a long, closed roll of sustentation in the exact center of a band or orchestra drum of 14" or 15" diameter, except in tremendous fortes. The drum will "choke" under any blows except heavy ones in the dead center of the instrument. The modern drum with extended snares is very responsive to the touch over most of the surface. For general playing, a spot just removed from the center is the best playing spot. For exceedingly fine pianissimos, a spot approximately three inches from the rim is fully responsive and allows a fine close roll. In the case of rhythmical figures, either very soft or very loud, the drum can be struck near the exact center with good results, but for the rolls it will be found best to move to a spot removed from the center, and in crescendo rolls to work from the rim to the near center, and vice versa. See diagram on this page.

This rule is almost invariably followed by the professional player in his actual playing. To practice the pure double stroke roll in the exact center is fine practice material, but we are discussing the application of the roll to the band or orchestra.

Despite all theory, the ear is the final arbiter of sound effectiveness; and as the snare drum roll emulates the sustained tone of the brass, woodwind and string instruments, a rapid, smooth roll is the desired sound production and is in keeping with the best definition of a snare drum roll, viz.: The alternation of double strokes upon the drum so rapidly that *rhythmical or beat analysis is impossible*. The words are pertinent for the reason that a "scratch" roll will record uneven pulsations upon the trained ear.

Therefore, the best roll for applied concert playing is the "close roll," which is the term usually applied to the smooth, rapid roll of the concert band and orchestra drummer. Curiously enough, in order to play a good close roll, one must master the pure double stroke roll.

It is very monotonous for the student to practice the double stroke roll

without some rhythmic pattern as a foundation, and the writer has found that the student grasps a primary pattern rapidly and makes progress quicker if such a pattern is followed. For example: For long roll practice, let us consider the seventeen stroke roll, written thus:



Why is this a 17 stroke roll? Musically, such a roll is based on nine 16th notes:



played with alternating single strokes, —adding a bounce or secondary beat, we have:



Note that the same primary beats are present, each one supplemented by a secondary, or bounce beat illustrated by the letter "B."

Practice the pattern for long roll results. The same rule can be applied for stroke rolls, the rule being,—Break up the rolls indicated by thirty second notes (regardless of value) into sixteenth notes fingered alternately with single strokes, and add a controlled bounce beat to the pattern for rolls.

Practice each pattern slowly with

single strokes, and using the same tempo double the figure by adding a bounce beat, and gradually speed up the exercise to a rapid tempo.

One will find that at a very rapid tempo it will be difficult to double the primary pattern, and at a very slow tempo the roll will be too wide. Here is where the modern close roll enters into the picture.

To perfect the closed roll after one can skillfully play double stroke rolls, gently press down when playing the closed roll. Remember we said "gently press,"—do not dig,—and as volume increases release all pressure so that in the fortissimo roll double strokes are again being used. There is a world of difference between a close and a scratch roll. The close roll by a gentle press adds beats to the double stroke roll and is musically "pulsed" and is the smooth roll for applied playing, while the scratch roll is the ultra-fast "clawing" type of roll not based on any pattern or rhythmic foundation, an unknown quantity, and musically bad.

Practice these exercises, paying attention that the tempo in the primary patterns and the roll patterns is strict; you can soon "hear" the pulse and speed of the roll and can do away with the basic single stroke pattern and give roll notes their true values, being assured that they sound right and are played in tempo. So my rule is to "think in terms of sixteenth notes and play thirty seconds by doubling the pattern with secondary or bounce beats."

If you have questions to ask on drumming, send them to The SCHOOL MUSICIAN. They will be answered by one of several authorities on drumming.

This is the exact method most fine drummers employ and in some instances do not realize what they do. We have had many drummers emphatically declare that in a seventeen stroke roll they play *exactly* seventeen strokes and will prove their point by playing 17 strokes slowly and gradually speed up the tempo until the roll is closed. At this point they do not play 17 strokes, but by virtue of practice and a good musical sense "close" the roll by adding additional beats of the close roll. The primary strokes being present and the secondary bounce beats also present, the addition of a slight press adds more beats and the roll SOUNDS the same.

No one can tell how many beats are in a fine closed roll, but if the roll is well pulsed and built on primary and secondary beats, it will be a "good snare drum roll," and that's what we all strive for.

The fact still remains, however, that the rudiments are the first consideration of the young drummer. They must be thoroughly mastered and at one's "finger tips," so to speak, before the student can hope to apply the suggestions of this discussion. The word "rudimental" means first principle, and obviously one must master the first principles or rudiments of drumming before he can apply advanced methods.

In conclusion, we say that this is the principal reason a good many very fine rudimental drummers have difficulty in playing a concert size drum, they do not understand the close roll and attempt to play the pure double stroke roll in the center of an orchestra or band drum, as they do on their large parade drum. By so doing they are forced to play too loud and much too coarse and rough. There is nothing more pleasing to a real drummer than the playing of a parade drum in a clean open style, but for concert purposes, we must modify it and apply musicianship first. Remember that at the best, a drum roll is not perfect sustentation but an imitation of sustentation, and we want the best imitation possible. Conscientious practice of the true close roll will develop the roll to a point where this "imitation" is at its greatest effectiveness.

Here are Some Patterns for Stroke Roll Practice



Correct SEATING Posture

Pictures in this group were posed by members of the Elkhart High School Band, under the supervision of David Hughes, Director and author of this article.

● WHEN YOU step upon your podium and raise your baton, do you rise to the thrill of a band in perfect position which in itself can give an air of assurance and professionalism? The very first appearance of a band sets its audience right or wrong, and you must have your audience with you. As you



David Hughes

know, your poise and ability to bring out the best in your organization depend on the alert and yet relaxed attention your players present.

Correct posture is perhaps the most important technical force in attaining poise, ease, appearance, and ultimately a pleasing performance.

In our opinion, all players must sit erect with both feet on the floor all the time. Each player of a particular section should hold his instrument "at

ease" in the same manner, the manner depending on the taste of the conductor. Each player's eyes should be always on the conductor, except when reading music; a great deal depends on this feature. Ready response cannot be forthcoming unless this is enforced.

Naturally, uniforms play a large part in neatness of appearance and posture. Uniforms, such as those in the illustrations, are difficult to adjust to all statures, and sometimes make the posture appear slovenly even though the player is actually in proper position. We find our new naval-type uniforms look better on all types of students and therefore present a more attractive ensemble.

Now posture is a vital point in securing tone quality as well as a pleasing picture. By sitting erectly with hips against the back of the chair and shoulders a little forward, the player can breathe readily from the diaphragm which is an important factor in getting a finer tone quality. No matter how well a band plays, technically *tone quality* is what makes the music beautiful.

Not only is it necessary to breathe from the diaphragm in order to get a richer, fuller tone quality, but it is an important breath factor. Once such breathing is mastered, it becomes habitual and provides a lifetime reward.

Correct seating will not come natural if it is practiced only in concert; it must be insisted upon and carried out as strictly and completely in rehearsal. It requires persistence and tireless effort to persuade a sluggish band into proper sitting posture, but you will find that once attained you have gained sufficient improvement to doubly repay you for your energy.





News and Comments

Man to Man

Down in Texas they believe in giving every man a fair break. The new State university band hall at Austin has a stage capacity of 250 players and an auditorium that will seat 250 listeners, one auditor for each player. If each player brings a friend to listen, they are sure of a full house.

Colonel George C. Hurt is director of the University band which is making a grand reputation for itself. The band hall was erected at an estimated cost of \$54,000 raised by voluntary contribution. It is excellently soundproofed, air-conditioned, and is equipped for radio broadcasting.

Milwaukee Concert

The band of West Division High school, Milwaukee, Wisconsin, is preparing their Annual Band concert to be given January 20, under the direction of Mr. Earl D. Rainier. The concert will be held in the auditorium of the Girls' Technical High school. Mr. Rainier has planned a surprise for the evening which will be the finale.

The program will include: *March, The Klaxon*, by Fillmore; *First Movement of B Minor Symphony*, by Schubert; cornet solo, *Willow Echoes*, by Simon, played by William Kling; and a selected vocal solo by Virginia Slegler; *Algerian Song*, by Ketelbey; selected numbers by the chorus; and *Phaeton-Poeme Symphonique*, by Saint-Saens.

Longhorn Clinics

The Texas School Band and Orchestra association has released printed matter announcing the third annual State Band clinic and second annual State Orchestra clinic to be held at Fort Worth, February 4 and 5. There will be two State clinic bands now being organized by Chairman Otto Zoeller to whom all you Texas musicians may write at 1139 Rigsby Avenue, San Antonio. Mr. Zoeller is also organizing a Clinic orchestra. Harold Bachman, Mark Hindsley, and Ralph Rush are listed among the nationally-known conductors and speakers.

The executive committee of the association are: Lloyd Reitz, Weslaco;

Ward G. Brandstetter, Palestine; D. O. Wiley, Lubbock; Chas. S. Enkridge, Wink; Glenn A. Truax, Shamrock; Otto Paris, Alvin; Sam Ezell, Taft.

Other Texas dates announced are: District 3, Eastern Division contest, Mexia, April 1-2; District 1, Eastern Division contest, Dallas, April 1-2; District 2, Eastern Division contest, Tyler, April 8-9; District 4, Eastern Division contest, Huntsville, April 8; Southern Division contest, San Antonio, April 8-9; Northern Division contest, Vernon, April 21-22-23; Western Division contest, San Angelo, April 29-30; Eastern Division Final contest, Waco, April 29-30; National Regional contest, Abilene, May 13-14.

Harrison's Fine Band

The Tenth Annual concert of the Harrison High School band of Chicago held on Friday, December 10, was one of the most entertaining that has recently been presented. Captain Barabash has developed his band this year to excellent form, creditably maintaining the high traditional standards of his bands in the past.

New York Clinic

Regretting that by a few hours we missed getting it in time for publication in our December issue, here is an interesting report of the New York State Band and Orchestra Association clinic given The SCHOOL MUSICIAN by President A. R. McAllister.

New York State Band and Orchestra Association Holds Most Successful Clinic in Its History

"With an attendance of 750 and with the successful all-state band of 150 directed by William D. Revelli, an all-state orchestra of 100 directed by Adam P. Lesinsky, and a choir of 100 directed by Alfred Spouse, the New York State clinic set a high standard for the entire country.

"The Ithaca college through the cooperation of Mr. Victor Rebmann furnished the facilities of their fine band, orchestra and chorus for clinical work. Interesting and well conducted business meetings by President Arthur Goranson and his fellow officers were beneficial and resulted in much



● NO BETTING, but will he catch it? Yes. For it is Claire Heatley of Mt. Lebanon, Pittsburgh, Pennsylvania, one of the best drum majors in the East. Twirling since the sixth grade, Claire graduates in June, and his director, A. S. Miencser, is worried over the loss, deeply worried.

progress for the State, outstanding among which were a division of the State into two divisions, an Eastern and a Western, each recognized by the region as a State, both remaining under general supervision of the State officers, and each under the direct management of a Board of Directors composed of the chairmen of the regions, being served and to recognize all three branches of music, band, orchestra and choral with a vice-president (equal grade) in charge of each.

"The officers and directors elected

for the following year are as follows:

"Officers: Arthur R. Goranson, President; Ray Russell, Vice-President of Band; Cornelius Gall, Vice-President of Orchestra; Thomas Gillespie, Vice-President of Vocal.

"Directors: John Fraser, Seneca Falls; George Abbott, Elmira; Luther Hawkins, Poughkeepsie; E. L. Freeman, Syracuse; Frank Gullo, Cattaraugus; Ray Hasenauer, Rochester; James Garfield, Potsdam; Jesse Lillyeobite, Southampton; C. B. Scammell, Lyons; Lloyd Bremer, Tonawanda.

"It was definitely decided to hold a regional contest in Region 4, and an official invitation from Albany was on file for same. Regional Chairman Swift will investigate the facilities and if satisfactory will accept same and announce the dates.

"We extend most sincere good wishes to President Goranson and his associates for another outstanding year."

News from New England

In addition to the All New England High School Band and Chorus festival which will be held in New London, Connecticut, on March 16, 17, 18, and 19, the following New England states announce their events.

The Rhode Island School Bandmasters' association have announced that the annual state festival will be held on May 14 at Central Falls. The Rhode Island Music Educators' association announce an all-state orchestra which will be heard in Providence on February 12. Edward Grant of Providence is the director.

The New Hampshire Music festival will be held in Nashua on May 5 and 7. There will be an all-state orchestra and chorus, a massed band, and the individual bands, orchestras, and choruses.

The Eastern Maine festival will be held May 7 at Dexter with Mrs. Mary Smart, chairman. The Western Maine festival will be held in Kittery, May 14, with David Kushious as chairman.

The Vermont state music festival will be held in Burlington, Vermont, on April 29 and 30. This year there will be an all-state band, all-state chorus, all-state orchestra; also individual bands, orchestras, and glee clubs. For further information write Mr. Adrian Holmes, High School, Burlington, Vermont.

Indiana Contest Dope

Word comes from David W. Hughes, director of instrumental music in Elkhart, Indiana, that Elkhart is to be host to the National Regional No. 3 contest on May 19, 20, and 21.

The Northern Indiana State contest will be held in Huntington on May 6

and 7; the 1st District contest in Plymouth, April 8 and 9; and the 2nd District in Goshen, April 22 and 23.

Required band and orchestra numbers for district and state contests are as follows: Class A band—*La Forza Del Destino*, Verdi; Class A orchestra—*From the Western World*, Antonin Dvorak; class B band—*Second Norwegian Rhapsody*, Christianson; Class B orchestra—*Domenico Cimarosa's The Secret Marriage*, Aubrey Winter; Class C band—*Debonnaire Overture*, Leidzen; Class C orchestra—*Sonatina*, M. Clementi; Class D and E band—*The Narrator*, Buchtel; Class D and E orchestra—*Festival Overture*, Otis Taylor; Junior High, *The Narrator*, Buchtel.

Original Woodwind School

Clarence G. Warmelin, very well known to reed player readers of *THE SCHOOL MUSICIAN*, announces the opening in Chicago of a school devoted entirely to the instruction of woodwind instruments. To the best of our knowledge this is the only school of its kind in the country, and the men on the faculty are each and every one of the high society of teaching and performing.

Mr. Warmelin, founder of the school, will continue as clarinet instructor, and for his work there is none better. He has established a national reputation in that field.

The flute will be instructed by Roy Knaus who performed on that instrument for three years with the Chicago



● **EVOLUTION** is the title for this pair of pictures showing the "before" and "after" of the bass section of the Franklin Junior High School band in Yakima, Washington. The boys are Jack Kuehn, sousaphone; Rob Darling, tuba; and Stanley Keen, string bass. Before the boys got their present bass instruments, the bass section of the band never got to first base.



● **GUESS WHERE** these boys are from. Who said Texas? How did you guess it, Yes, this is the Boy Scout band, officially representing the Longhorn State at the Scout's Jamboree held in Washington, D. C., last June 30 to July 19. The band was recruited from Texas school bands and was specially drilled and outfitted for this occasion. It was one of the most popular bands at the capital.

Symphony orchestra and has also been a member of the Chicago Philharmonic and the Little Symphony, the Ravinia Opera and the Chicago Civic Opera orchestra; his teaching connections including Northwestern university, American Conservatory and Chicago Conservatory.

The oboe comes under the tutorage of Gilbert Boerema, four years with the Chicago Civic Symphony orchestra; plays oboe at station WGN under Henry Weber. Mr. Boerema is well known for his many works and methods for the oboe.

Bassoonist Dall Fields, like Mr. Warmelin a former member of the Minneapolis Symphony, will teach that instrument. He is a thoroughly experienced instructor as well as a fine performer and the author of several bassoon methods. Mr. Fields also

played with the Cincinnati Symphony orchestra.

Assisting Mr. Warmelin with clarinet instruction and including the saxophone is William H. Stubbins, clarinet soloist with the Warmelin Ensemble; student of Harold Bachman and George Dasch in conducting, and a public school music student at Columbia where he received instruction under Rudolph Ganz.

In order that the Warmelin Woodwind school may present the broadest approach to the woodwind field, Mr. Warmelin has engaged Mr. Volly Defaut to instruct in the modern style of "swing" music for the clarinet and saxophone. Mr. Defaut has been a swing artist for a number of years. He has gone through all the phases of its development since he was a member of the famous New Orleans Rhythm Kings, said to be the first swing artists to appear in Chicago. Mr. Defaut has been with the WGN orchestra for the past five years as a clarinetist and saxophonist.

The clarinet questions and answers column which appears regularly in *The SCHOOL MUSICIAN* will hereafter be broadened to cover all of these woodwind instruments. Readers of *The SCHOOL MUSICIAN* are requested to send their questions direct to Mr. Warmelin at 1419 West Winona, Chicago, Illinois.

But It's Worth It

It sure costs a lot of money to send you kids to school. Some astonishing figures have just been published in the magazine, "School Life," that is the official organ of the United States Commission of Education, showing the cost per pupil in average daily attendance. The figures quoted include general control, instruction, operation and maintenance of plant, auxiliary agencies, and fixed charges.

A wide variation is found in the various States, partly due to climatic conditions. Payments for interest, which would add about 8 percent to the Nation as a whole, are not included.

In 1890, \$14.20 was spent per pupil in average daily attendance for current expense. This amount increased to \$16.41 in 1900, \$26.99 in 1910, \$53.52 in 1920, and reached the highest point in 1930 when \$86.70 was spent per pupil. This amount decreased to \$67.48 in 1934, but increased again to \$74.30 in 1936.

The 13 States that spent the least are all in contiguous territory in the South and Southeast, and the range of expenditure in them was from \$24.55 to \$55.15. The 13 that spent the most were located in the West and North and range from \$86.16 to \$134.13. The

23 States between these two extremes ranged from \$55.20 to \$86.06.

In the table by States, Arkansas is lowest with the per capita cost of \$24.55, New York is top with \$134.13. In other words, Arkansas educated five children for what it cost New York to educate one. Or does the New Yorker get five times as much education? The Illinois per capita is \$86.06, which is more than twice Tennessee's expenditure of \$35.81. Warm Louisiana spends \$42.55 and cold Minnesota spends \$86.16.

If your state is not included in the figures quoted, write for them enclosing a government postcard for reply.

Clinic in Detroit

And the Detroit Bandmasters' association will hold their clinic on February 17, 18, and 19, at Wayne university, where Graham T. Overgard, formerly director of the Urbana high school band and assistant to Dr. A. A. Harding, is in charge of instrumental music. Mr. Overgard is keenly enthusiastic over the plans for this clinic and extends a broad invitation to school band directors to attend.

Contest at Elkhart

The National School Band contest of 1938 for Region 3, which includes the states of Illinois, Indiana, Michigan, and Ohio, is scheduled for May 19, 20, and 21, at Elkhart, Indiana. David Hughes, director of the Elkhart high school band and orchestra, secured the event for his city and promises a royal reception to visiting bands.

A feature not least in interest to the ambitious school band musician will be the opportunity to tour band instrument and drum factories, of which there are a great number in Elkhart.

Buy American

At the Region 3 business meeting held in the Inman hotel, smoker fashion, during the process of the University of Illinois Ninth Annual Band clinic, President A. R. McAllister again made a plea in behalf of American manufacturers and publishers for the purchase of band instruments and music.

Particularly is such a policy wise with respect to the purchase of moderate price and lower grades of band instruments. The scrupulous standards of the American manufacturer, in production of even the cheapest grade of instruments, far excel those of most foreign exporters to this country. Entirely aside from the patriotic issue, the matter of

(Turn to page 42)

The Big Squeeze



● BEHIND this accordion is a boy who has won four prizes for his ability to play the instrument and is said to have an original style and fine stage presence. His name is Master Leo Hendrickson of De Kalb, Illinois. During the summer he earned \$76 playing accordion. He is eight years old and in the third grade. He is a student of E. H. Anderson.

● **LIKE ALL BEGINNING** teachers my first experiences in organizing and training school bands and orchestras were marked by much discouragement and many disappointments. I used to spend an enormous amount of time, both during and after school hours, in teaching instrumental music, knowing that results were not commensurate with the work.

At that time I despaired! If only there were a way of selecting only capable music students. Not only would the teacher be spared many headaches and disappointments, but the community also would be blessed with better musical organizations.

An Enlightened Teacher Sheds Some Light

Five years ago the Ohio Music Educators' association held a meeting at the Willis High school in Delaware. The distance from Ashtabula, where I was teaching at the time, to Delaware is approximately two hundred miles. The day was very cold, and the roads were covered with a dangerous coat of thin ice. However, being an officer of the O.M.E.A. I was duty bound to attend this meeting regardless of distance or road condition.

In spite of all the effort it required, this trip marked a turning point in my teaching experience. It was a little after lunch when I reached the auditorium of Willis High school. It was early for our meeting. E. J. Fitchhorn was on the stage conducting a class in instrumental music. To my amazement, instead of the customary musical instruments, these boys and girls were playing on a small instrument which had a flute-like tone. A fellow teacher, who like myself had arrived early for the meeting, looked at me as I turned to look at him. We stared at each other for a moment. What was Mr. Fitchhorn doing with these little flutes?

More music teachers were arriving for the meeting. More astonished spectators! More derision! All this agitation did not disturb the instructor. When he finished with the lesson, Mr. Fitchhorn came down from the stage to greet us with his usual warm welcome. He naturally was asked to tell us about his peculiar little instrument and his object in using it with a public school music class.

I have no recollection of what happened at that meeting. I have retained only one impression in connection with the trip. That impression stands out in large letters—**SAXETTE!** Here was the answer to my prayers of selecting only capable students for our instrumental music department. Here was the end of my teaching despair! Here was a cure for my many disappointments!

When I Discovered the Saxette

By Armand Vendetti

Windber, Pennsylvania



The grade school band and, below, the string class at Windber, Pennsylvania, Saxette graduates.

Our superintendent at Ashtabula Harbor, Dr. W. E. Wenner, one of the most outstanding school men in Ohio, was easily convinced of the educational value of the Saxette method. With the Saxette we could take one grade each year and give each and every student in that grade an opportunity to join the band or orchestra. By this method of approach we found that many parents, never suspicioning that their boy or girl possessed music ability, were willing to purchase instruments for them when the teacher recommended such a purchase. After using the Saxette for three years, Ashtabula Harbor was able to build a well-balanced band of ninety members, a reserve junior band of seventy-five, and an orchestra of fifty. Keeping in mind that Ashtabula Harbor had an enrollment of approximately six hundred students in the upper six grades, the percentage of students taking instrumental music was very large.

A little over a year ago I accepted a position in Windber, Pennsylvania. Dr. J. L. Hackenberg, my present superintendent, and a very progressive one, was easily sold on the idea of introducing the Saxette class in Wind-

ber. At that time Windber had only one instrumental organization,—a band of fifty members. There was neither orchestra nor reserve material for the senior band.

The following organizations are the result of one year of Saxette classes.

1. Saxette Class 50 members
2. Grade School Band... 20 members
3. Junior H. S. Band... 25 members
4. Senior H. S. Band... 50 members
5. Orchestra 37 members
6. String Class 18 members

Saxettes for String Classes

Often music teachers admit that the Saxette method gives an excellent foundation to prospective students of wood-wind instruments but deprecates its use for preparing brass, percussion or string players. This conception of the Saxette method is entirely erroneous. The Saxette method is not preparatory for any one particular section. The purpose of this course is to discover ability and interest in music. Mr. Fitchhorn has prepared an excellent method and a lucid teacher's manual. A thorough examination of these books will convince the progressive music teacher of the sound pedagogical principles employed by the author. I have used the Saxette course for five years in selecting desirable students for both wind and stringed instruments and find that it develops for the strings as well as for the winds.

The Teacher Must Be Honest with Himself

When the Saxette method has been completed the teacher must be honest with himself. He must not allow any boy or girl whose sense of rhythm, tone or pitch are dubious to purchase an instrument and join the beginner's class in band or orchestra. The parents of these less capable students will be somewhat disappointed at first but will soon become reconciled and will be grateful to you for telling them the truth.

If the teacher will use the Saxette method correctly he will be rewarded with:

1. Superior bands and orchestras.
2. A pleasanter outlook in life. Whereas your work was discouraging at times, it has now become a source of pleasure.
3. More respect from your community; you are giving them better organizations.
4. More respect from your students; they are making rapid progress by not being retarded by "dead-wood" members.
5. A greater percentage of boys and girls participating in music which, after all, is the ultimate aim of democratic education.

Eavesdropping

Many news reporters have sent in their "Happy New Year" messages in the form of luscious news items and have resolved to keep us well informed of music activities in their schools. For this, the Eavesdropping department is most grateful and wishes all those faithful reporters a most delightful 1938. Now—why don't the rest of you send in more of these choice bits of information, gossip, and PLANS!—plans for the contests, plans for the second semester, plans for that money-raising project, plans for your new orchestra club, and all sizes and shapes of interesting plans. How about it?

Lincoln's Band and Orchestra

Colleen A. Braden, News Reporter

Director Frederick W. Jaehne, Jr. of the Lincoln High school in Cambridge City, Indiana, leads a band of fifty-five pieces and an orchestra of forty-five pieces. This band will compete in the National contest next year and the orchestra won third division in Class C last year at the National contest at Columbus, Ohio.

A Busy Week

Colleen Gilmore, News Reporter

The Hattiesburg High School band had the honor of being the leading musical unit in the greatest Armistice Day celebration ever held in Hattiesburg, Mississippi. People from four neighboring counties participated in this event. Immediately following a parade, the band assembled in the high school gymnasium where they played for a pageant commemorating the 150th anniversary of the signing of the constitution. After that the group played for the Lions' Exhibition, where they had been engaged all week playing an hour concert each evening.

The band completed a very busy week with a musical and marching program at the high school football game between Hattiesburg and Jackson and by furnishing music for the formal closing of the Lions' Exhibition.

A Prize Orchestra

Picture below

Merle Halverson, News Reporter

The Black River Falls High School orchestra, Wisconsin, is under the direction

Black River Falls, Wisconsin, High School Orchestra



of Miss Verna Keefe and consists of forty enthusiastic students. Among the new members are Wendell Haag, Anna Christenson, Harold Olson and Thomas Hagen. The members are costumed in cream-colored Russian satin blouses trimmed in black. These are worn with black skirts or trousers. This orchestra's list of achievements since 1931 is outstanding, placing first in almost every contest entered; the latest victory was in the 1937 combined District and State contest at Eau Claire, where the orchestra won first place again.

Year After Year

Robert F. Sefcik, News Reporter

Reporter Sefcik of the J. Sterling Morton High School band in Cicero, Illinois, writes that the Morton Saxophone sextet has been awarded first place in the National contest from 1931 to 1937. The



members are, top row, left to right: Charles Kronquist, bass saxophone; Arthur Novak, E flat baritone saxophone; Frank



Urban, B flat tenor saxophone. Bottom row, left to right: Charles Kelecic, 3rd E flat alto saxophone; Robert Tyk, 2nd E flat alto saxophone; and Robert F. Sefcik, solo E flat alto saxophone.

A Mascot and His Guard

Picture above

Dorothy Marlatt, News Reporter

A few years ago music was practically "dead" in Hackettstown, New Jersey, and then suddenly the town woke up! Music was rediscovered! This was fine, but it certainly gave the high school band some stiff competition. The band members decided that they must do the unusual to retain their popularity. A mascot! That was the answer, and Jimmie is the result.

Jimmie is a superior dog who really loves his work. He was chosen because he is black, and with the addition of a big orange bow, the high school colors are well represented. He struts down the street as though he knows he's the hit of the show.

And the band proudly presented Miss Betty Tynan as official mascot-guard. She is just a little girl, but the tiny orange and black clad figure trudges along in perfect step like a seasoned trouser. The combination of the flaxen-haired little miss and the slender-limbed little terrier has made the Hackettstown High School band one which is never forgotten after an appearance and one which never lacks favorable comment.

Doddridge to Present Concert

Dorothy June Smith, News Reporter

The band of Doddridge County High school in West Union, West Virginia, will give a concert under the direction of Mr. Chris Connelly this month.

Besides an interesting program, the musicians have new uniforms in which to step out for the concert. Money for these uniforms was secured by different methods; everybody worked hard and the band was aided by their co-operating Band Boosters' club, which was organized just a few months ago. The band is composed of forty-five members, but is somewhat limited in instrumentation. Money is also being earned to buy new instruments.

Rehearsal Hints

Anna Marie Kuper, News Reporter

Mr. Ralph Smith, director of Hereford, Texas, school bands and orchestras, and his son, Glenn, attended the band clinic held at Lubbock in November.

Glenn, a member of the high school band, played in the clinic band under the

direction of H. E. Nutt, W. M. Gadbois, and Bruce Jones.

The idea of opening each rehearsal with a slow number was stressed, playing scales or some chords instead of a march or fast number because the members will be more careful of the tones they produce. Also, long notes should be louder than short notes; this point, if put in in practice, certainly improves a number. Another suggestion is a uniform way of placing and taking the violin from the playing position to the resting position. This should be done by moving the hand down the neck of the violin to the body of the violin, and then as the violin is put up to playing position the hand is moved back and the fingers are ready to play. These suggestions, it was stated, are very helpful if put into practice and will improve any band.

Overton, Texas

Floyd Wade, News Reporter

The Overton Mustang band of Texas is still playing for football games as the football team is on its way to a championship. Mr. Charles Lee Hill has received much favorable comment on his band's performances, and at the end of the season he is going to give a prize for the best marching rank that has totaled the most number of points in the Rank contest (no pun intended).

The band features both swing music, pep tunes, and marches at games; Mr. Hill making special arrangements on the "hot" tunes.

Clinton's Twirler

Willyne Cohen, News Reporter

To see a good baton twirler, students of the Clinton, Illinois, high school don't



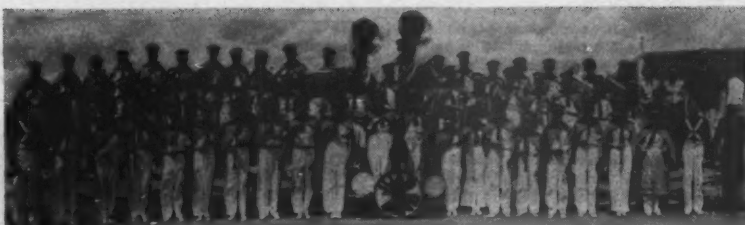
have to go a bit out of their way. For Elston Mitchell is right in their own midst.

By winning first place in the District contest he was advanced to the State. From the State with recommendation for the National, Elston went to Columbus, Ohio, where he placed first in second division. In 1936 he entered a marching contest at Illinois State Normal university, receiving first prize of a loving cup, and in 1937 he placed first again, winning a medal for his efforts.

Loaded with Medals

Catherine Miller, News Reporter

The activities of the New Oxford, Pennsylvania, high school band never hesitated during the entire summer vacation as the band was kept busy filling its twenty-six



Juab High School Band, Nephi, Utah

engagements such as parades, picnics, festivals, and many other occasions; netting over \$700 at the end of the summer.

The band played for an Armistice Day parade, giving the members a chance to wear their new medals which were earned by winning first place in the State contests at Pottsville and Altoona in 1936 and 1937. The members have such a string of medals that everybody is curious as to where to put the next one which they hope to win this coming spring.

In October about twenty-five members of the band, with Director Paul A. Harner, went to Chambersburg to hear the United States Navy band.

Nephi, Utah

Picture above

The crimson and gold Juab High School band, Nephi, Utah, is led by Director Frank E. Wanlass. A first division winner in parade and a second division winner in concert, the Juab band is always in demand, supplying music for assemblies, memorial services, clubs, ball games, P. T. A. meetings, and at other occasions when a musical program is necessary to top off a perfect day.

St. Cloud, Minnesota

Gail Friedrich, News Reporter

Climaxing their 1937 marching activities at the last home football game, the Tech High band of St. Cloud, Minnesota, will now turn its attention to concert work in preparation for State and National contests later in the year. A good number of the band who are seniors have ended their high school maneuvering careers with this performance, and next year the baton will be entrusted to Lillimae Friebe, sophomore. The band has marched at all the home games and at one out-of-town game.

Headwork

Percy Leonard, News Reporter

Miriam Colson of Alliance, Nebraska, uses a unique method of transporting her

cello to and from school. She has a two-wheeled trailer for her bicycle; when she is ready for school, in the trailer goes the cello.

Just to show you how it's done, here is



a picture of Miriam plus bike plus trailer plus cello.

Born in 1933

Picture below

Hudson Prichard, Jr., News Reporter

The Canyon, Texas, high school band started in 1933 with about fifteen members. Now the organization has about fifty members and is anticipating the purchase of new military style uniforms.

The band plans to enter Class C at the Northwest Texas festival in the spring, and aren't they a handsome group?

Browning, Montana

Alice Prestino, News Reporter

Organized with all new members in the fall of 1935, the Browning High School

Canyon, Texas, High School Band



band of Fort Browning, Montana, has grown to be one of the outstanding organizations of Northwestern Montana. The band made a very good showing at the North Montana Music festival held at Havre last year.

Two-thirds of the concert band are of Indian blood. This year one hundred and twenty students are studying band, and Director Robert Scriver predicts this year to be a most successful one.

Music Copying Crew

Ernest Denk, News Reporter

The music copying crew of the Feltshans High School band of Springfield, Illinois, are busy copying manuscripts for several new band arrangements and original marches by Director Fletcher. Herman Tebrugge, who is in charge of this phase of the band work, has six boys working with him.

Hancock Begins Flag Throwing

Alice Brodeur, News Reporter

When Mr. Vilas Wenzil, music supervisor of the Hancock Central High school of Michigan, went to the University of Wisconsin for summer school classes, he saw the world champion flag thrower, Frans Hug, perform. With the above fresh in mind, he came back to Hancock and chose Erle C. Hay as a pupil in flag throwing. Erle started in September and today is able to throw a flag about thirty feet in the air and catch it.

The flag is of heavy red cotton cloth attached to a pole about four feet long and has the letters "H. C. H." sewed to it. These letters are of gold cloth made in plain English style, and on their red background represent the school colors of crimson and gold.

Trombonist

Donald Cooper of Dubuque, Iowa, smiles because he won second division with his trombone at the 1937 National Music contest at Columbus. He also played first chair in a trombone quartet which won first division honors at the National. This trombone quartet, headed by Don, is going to compete again in 1938, and Don hopes they can win again.

In high school, he holds first chair position in band and orchestra, also playing in the Dubuque University band and orchestra. At the dedication of the Manchester, Iowa, new band shell, Don performed as guest soloist and has played over Dubuque's local radio station a great



many times. Ferdinand DiTella, director of the senior high school band, has been Don's sole instructor for four and a half years.

Organization at Heights High

Anne Blair, News Reporter



Kenneth Greenberger, young Ralph E. Rush, and Bill Barber head the Heights high band. Here they are on the side lines at a recent football game.

No director of a first-class musical organization can give his best efforts to music if he has to shoulder, without assistance, all of the routine duties which have to be taken care of in a smooth-running department. We, at Cleveland Heights High school, believe we have worked out a plan which is well suited to our ever-increasing needs. It was devised by our director, Mr. Ralph E. Rush.

We have a staff composed of the officers of the Marching band, the quartermasters, the property crew, the library staff, the mistresses of the wardrobe, Lost and Found department, the office secretaries, and two faculty managers. There are also three standing committees; publicity, social and welfare. Every Monday at noon the members of the staff meet with Mr. Rush to discuss the business and plans for the coming week. In this small group, we are presented with many problems that most students formerly knew little about. Most of the policies of the band and orchestra are discussed and agreed upon in staff meeting.

An explanation of the duties of the staff members will give some idea of how most routine work is cared for. The secretaries relieve the director of much clerical and routine office work. They take charge of the daily attendance and the grade and practice cards, record demerits, and keep the files. They also do all the necessary typing and answer the telephone. The library staff, composed of seven boys, take care of all the music folios used by the department. They sort, stamp, and number all new music. They list and file all music in our rapidly-growing library, check on concert folios which are taken out overnight, and see that all folios are turned in, complete, at the end of the semester. The property crew, commonly referred to as the "prop crew," is responsible for setting up chairs, and stands wherever the band, orchestra, or little symphony makes a public appearance, thus doing

away with the confusion which would otherwise occur when the music groups appear on a strange field or stage. When the larger instruments such as the tubas, basses and drums are transported to and from public performances, the "prop crew" accompanies the truck to see that the instruments are carefully handled. They also see to the assignment of instrument lockers and do any numbers of the other odd jobs. The quartermaster corps bonds out the school-owned instruments and sees to the repairs on these instruments. The issuing of uniforms is the responsibility of the mistresses of the wardrobe. They are also responsible for checking in the uniforms at the end of the semester and for the issuing of chevrons, service stripes and other insignia.

The Lost and Found department was organized to keep forgetful people from losing their equipment. A fine of ten cents is imposed for the first offense. This fee is increased five cents for every succeeding offense until a maximum fine of twenty-five cents is reached. Few students are so careless as to lose things a second or third time. A list of accumulated articles is posted each week, and everything unclaimed at the end of the year is sold at auction.

The committees also have special duties. For instance, one member of the publicity committee is responsible for this article. Each of the three members is assigned to the publication he is best qualified to cover. One is expected to keep the school newspaper informed as to the activities of the instrumental music departments, and another has charge of the publicity on the Cleveland Heights newspapers. When people come to the director for information he has now only to refer them to the publicity committee. The entertainment committee plans the social events which take place outside of school hours.

Affairs such as an outdoor picnic in the fall and skating party were also

sponsored by the committee which aims to have one social affair a month for members of the instrumental music department. The welfare committee investigates any prolonged absence from rehearsals and sends cards and flowers to those who are ill.

Each group and committee has a chairman who is under the direct supervision of the director. The students enjoy being given this responsibility and have an opportunity to develop real leadership. At the same time they are relieving the director of a great deal of the detail work. This organization was not built in a single year but is the product of several years of experimentation. Each spring students are asked to sign up for work they would like to do. Then begins the process of sifting and eliminating to find the best persons to fill the vacancies which will occur at graduation time. At the June picnic awards for the year are made; and then everyone holds his breath as the staff appointments for the next

year are made, for it is considered both an honor and a privilege to be chosen to serve on the staff.

The two faculty members also assist the director with some of the routine work and supervise certain committees. The business manager keeps the accounts, pays all the bills incurred by the department, sees to the publicity and ticket sales for concerts, and arranges for transportation to out-of-town games. The assistant manager, a woman member of the faculty, supervises the issuing of uniforms, acts as an adviser to the standing committees and sees that all girls conform with dress regulations and other regulations for girls.

With such a setup it is easy to see why the Cleveland Heights instrumental music department has been able to accomplish big things and why the boys and girls of Heights High school consider it an honor and a privilege to belong to the band and orchestra.

their first appearance. So that practicing may be efficient and perfect, a very modern soundproof band room has been built, so constructed that it may be used for a broadcasting studio if necessary. It is the ambition and goal of these musicians to be able to furnish the musical pep and entertainment for the football games next fall, something that Grosse Pointe hasn't had for several years. Mr. Kalember will also start the grade school bands next semester, using as a nucleus all those students who satisfactorily pass the Saxette course.

A Fine Performance

Picture below

At an appearance on the Jenkintown stadium turf in the latter part of November, the Upper Moreland High School

these purple and gold clad musicians unraveled and formed the word "HELLO." They then formed the word "J" and then the letters "UMHS" and played the Upper Moreland Alma Mater song. After playing the "Old Gray Mare," a mock drama was presented with the appearance of a student dressed in the uniform of a "drake," the typification of the new name for the Jenkintown gridders. Edgar Headley is the leader of this fine group.

Talented

Lorraine Lyons, News Reporter

Though only 12 years old and in the seventh grade, John Muchstein, first chair



snare drummer of the Lincoln High School Concert band of Wisconsin Rapids, Wis.

East Grand Forks, Minnesota

Raymond Larson, News Reporter

The Central High School band of East Grand Forks, Minnesota, has increased in membership from twenty-eight to fifty-eight in one year. New instruments were added to the band during the past year, and there are but two seniors and six juniors in the organization. The music department also has a string ensemble composed of violins, viola, and cello; and East Grand Forks' a cappella chorus numbers eighty-five. A new building with an acoustically treated rehearsal room and auditorium has added much to the music interest in the school. Sigurd J. Ode, music supervisor, directs all the organizations.

Kentland, Indiana

Lorraine Henry, News Reporter

In 1934 the Kentland, Indiana, school band was organized under the leadership of Mr. Louis B. Elmore. There were forty members, all beginners, at the time, and today the enrollment is sixty. Uniforms for these students were purchased by the Chamber of Commerce.

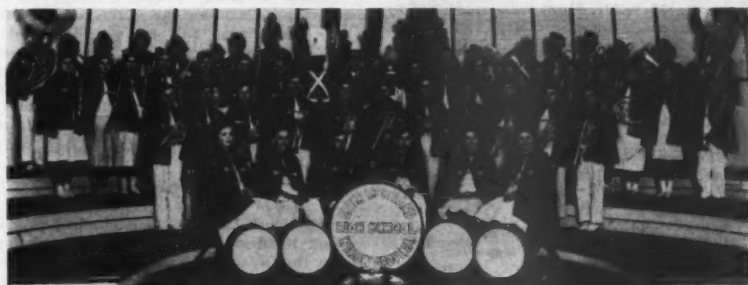
During these three years, the band has played for football games, school affairs, many outside engagements, and plans to compete in the District contest next spring.

Grosse Pointe Begins

Picture below

Wm. S. McCray, News Reporter

When Director Dewey Kalember raises his baton sometime in January, it will mark about three months of training for over ninety young beginning band students of Grosse Pointe, Michigan, and



Upper Moreland High School Band, Willow Grove, Pennsylvania

band of Willow Grove, Pennsylvania, gave an exacting and attractive performance.

Beginning with a cartwheel formation,

Grosse Pointe, Michigan, High School Band



consin, is a great asset to his organization. He has received a first division rating in each of the three State contests he entered. Besides the snare drum, John also plays tympani, chimes, and bells in the high school orchestra, and is now concentrating on mastering the marimba. He played a xylophone solo and also a duet in the last State contest, receiving a first in both events.

Last year John was awarded the band scholarship by Director Aaron Mannis. The scholarship consisted of a trip to the Madison Music clinic where John played as a member of the All State High School band, composed of 375 pieces and directed by Mr. Carleton L. Stewart.

Besides his activities in the band, he also played in the first State High School Marimba band, which consisted of 25 players under the direction of Clair Omar Musser, internationally-famed marimba player. All of John's accomplishments can't even be listed here!

New Orchestra Organized

Picture below

Helen Jane Borchers, News Reporter

Under the direction of Mr. B. B. Wyman, the Drummer Township High School band of Gibson City, Illinois, went to the District contest at Clinton last spring as an honor band, then competed in the State contest held at Champaign. Here it was placed in the first division, qualifying for this year's National contest. The mem-

high school was held both in the high school and in the business section of the town in order to help pay the band's way to Butte for the championship football game. The minimum was ten cents, but many contributed more, and enough was collected to pay about half of each member's fare.

Billings students who played in the all-state orchestra and band at Butte and Miles City recently were awarded many high ranks for their achievements. Six

received complimentary tickets to a concert given by Mr. A. L. Gifford's band, orchestra, and glee clubs of that city.

How to Pick an Octet

Patricia Doherty, News Reporter

All musical organizations of the Mosinee, Wisconsin, High school were given six week tests by Mr. Loebel. In band, the members were required to know three scales; the test in orchestra consisted of playing *Così Fan Tutti*; and both the Glee club and mixed chorus were given oral tests. The object of this was to find an octet that will appear at future entertainments.

Berlin, Wisconsin

Alice Finch, News Reporter

With new suits to compensate for a year's hard drill, the Berlin, Wisconsin, High School band garnered three firsts and a second at the De Pere District contest last spring.

Mr. W. B. Wright, the new director, took charge in September of the Grade Junior band, the Teenie Weenie band, and the Senior band and orchestra. The high school band presented a forty-five minute broadcast early in October, and the orchestra held down the air lanes the following week.

Longmont, Colorado

Bob Noble, News Reporter

The Longmont Music department of Colorado is growing fast. Its band has increased from thirty to forty-five players since the first of school, and the orchestra has over sixty members at present. Both groups gave one public concert in fall and promise to be superior organizations by contest time in spring.

Outstanding soloists are Bob Sager, trombone; Beatrice Noble, violin; Leonard Bluebaugh, clarinet; and Ted Hottel, trumpet.

The department is working for new uniforms this year, and the students are under the direction of L. Randall Spicer, Jr., a clarinetist from Colorado university. Mr. Spicer has started a class of forty twirlers.

Petersburg Practices Promptly

Dorothy Whipp, News Reporter

Last year the Petersburg High School band of Illinois won the State contest in Class C and was recommended for the National to be held in spring. The members are working hard toward winning the National. They have full band rehearsal each school day, with lessons and sectional rehearsals during and after school hours. A pep band of twenty has been organized for performance at basketball games in the school.

Petersburg is proud of its fine rehearsal, practice, and instrument rooms on the lower floor of the new addition to the high school. The band has a library which, of course, has in it copies of *The School Musician*.

Marion Presents Concert

Gene Anderson and Robert Streetman, News Reporters

The Marion, North Carolina, High School band gave its annual concert in the high school auditorium on December 7. A large crowd attended.

There are thirty-five members in the senior band and twenty members in the Junior band. Mr. B. Hirsch is the director.

Election Day

Juanita Cortner, News Reporter

The Silver Creek Hi School orchestra of Sellersburg, Indiana, elected the following officers for this year's activities: They are Irene Krans, president; Russell



Drummer Township High School Band, Gibson City, Illinois

bers of this group have uniforms of maroon hats and satin-lined capes trimmed in white, these colors representing the school.

A high school orchestra is being organized by Mr. E. Anderson, a new member of the faculty who is the glee club director.

Ten-Month-Old Band Wins Contest

Manly Vern Wood, News Reporter

In the fall of 1936 the Community High School band of Stronghurst, Illinois, welcomed its new director, Mr. H. M. Hunt. Eight new instruments were bought, and Mr. Hunt organized a band which was composed of a dozen pupils who had played before and twice as many beginners. In May, Mr. Hunt was succeeded by another able director, Mr. Leland M. Meyer, who enrolled a few adult players in the weekly outdoor concerts during the summer. In August the band went to Springfield, Illinois, to compete with bands of larger schools than Stronghurst and received first prize in Class C.

The band is now very popular and accepted invitations to play at two county fairs and a festival in a neighboring city.

Students Honored

Jack Young, News Reporter

Jesse Dean Cobb, cornetist, and R. L. Floyd, baritone player, were selected from the McLean, Texas, band to participate in the demonstration band which performed at Lubbock. The demonstration ensemble was composed of students who had won honors in State and National contests. McLean is proud to have been represented by these players.

Struttin' with the Gobblers

Roy Biaz, News Reporter

The Cuero, Texas, Gobbler School band, under the direction of A. L. Kerby, has made rapid progress in its two years of existence. This group has attended fairs and paraded in Yorktown, Hallettsville, Gonzales, paraded at all the school football games, went to Austin to see Texas university play Arkansas and to the San Marcos home-coming. Planning many more trips for next year, all members agree that not only is music educational, but entertaining as well.

Tag Day

Betty Cutts, News Reporter

A tag sale by the Billings, Montana,

of the ten orchestra delegates won first places: Gwendolin Anderson, violin; Gladys Beers, cello; Eleanor Olson, double bass; Ernest Rhea, flute; Robert Enevoldsen, trumpet; and Glen Waddell, clarinet. In the band, Dorothy Williams placed first in third horns; George Crosser was second in cornet solos; Dot Wiley second in first horns, and Bill Orton fourth in bass horns.

The Montana State College "Bobcat" band is signed to appear at Billings on March 23.

Lenoir Plays for Games

Charles E. Haymaker, News Reporter

The Lenoir High School band of North Carolina has played and marched for numerous football tilts this fall. At the Davidson-Carolina game, the band formed the monogram "NC" for Carolina, and at the Virginia-Carolina game the band formed a "V," the Salisbury band forming a circle around the "V." For the opposite stadium the Salisbury musicians made a large "U," and the Lenoir band made the letters "NC" for the University of North Carolina.

Ocala Takes a Trip

Irvin W. Carter, News Reporter

The Ocala High School band of Florida took its first trip of this year to Tampa for the National Exchange Club convention, playing short concerts at the Floridian, Hillsborough, and DeSoto hotels and at the Plant park band shell. Ocala has started its weekly Thursday night concerts at the Civic Center and has been giving colorful marching exhibitions at the football games. The City Council gave the band an appropriation for new instruments this year, and as a result Freeman Teuton, Edwin Teuton, Robert Prince, H. L. Dye, and Billy Mimms are playing shiny, new horns.

Sugar-Salem Grows

Anna Luke, News Reporter

One of the more important things of the Sugar-Salem High School band at Sugar, Idaho, is its development since present instructor, Mr. J. D. Montague, came to the school in the fall of 1935. At that time there were only twenty enrolled in the band; now there are fifty-seven members in the organization. There are only half enough uniforms, so the band's project at present is to obtain complete new uniforms for the entire group.

On November 22, the band and orchestra journeyed to Idaho Falls where they

Allen, vice-president; June Hargeshimer, secretary; Mary Catherine Meyer, treasurer; Earl Riggle, librarian; James Hinton, assistant librarian; Joe Meyer, property man; Junior Cortner, assistant property man. When the band needs a man to handle big problems, the bass violin player, Joe Meyer, comes to their aid; and if a man is needed to handle large objects, Junior Cortner, bass drummer, is "Johnny on the spot."

Columbia City, Indiana

Grace Ohki, News Reporter

With the presentation of its annual fall concert, the Columbia City, Indiana, High School band climaxed its activities for the remainder of the 1937 school year.

In the latter part of October, music students of Northeastern Indiana were given the privilege of playing under the direction of Mr. William Revell of the University of Michigan. The 110 members of the symphonic band which was organized for the Northeastern Indiana Teachers' convention were conducted in a clinic and concert by Mr. Revell. Here common faults in music organizations of today were demonstrated and constructive information given.

No Madness in This Method

Roger Morton, News Reporter

Miss Lois Barrows has been music instructor at Bagley, Iowa, for two years. As a means of scoring all practicing, she has arranged practice sheets which have a record of the time practiced each day of the week. Every player must have one hour of practice each day for five days out of the week. No student can have a lesson without sufficient amount of practice, and after a student has missed one or more lessons he is dropped from the list.

This method proves to be very satisfactory and tends to create ambition and interest on the part of the students.

New Pep Band

Marjorie J. Carl, News Reporter

This year marked the beginning of a Pep band for the Farragut, Iowa, high school. Several snappy numbers were selected to be played at the basketball games this winter, and December 3 sets the date of Farragut's first appearance and first home game of the season. The purpose of this Pep band is twofold—to improve the band and to help win games.

Joint Bands

Joyce Hansen, News Reporter

The Armstrong High School band of Iowa, which won an excellent rating at the State Music contest at Iowa City, and the Sweeney City band have the same director, Mr. Niemeyer. Both bands have interesting schedules this year and have made their first appearance at the Parent-Teachers' Association.

They have organized reed quintets and brass sextets, planned a joint concert, and will play for basketball games. For added entertainment the graduates have formed a Little German band which will play along with the Pep band.

Fourth Season for Musicals

Ruth Patner, News Reporter

The John Adams High School's music department of Cleveland, Ohio, is presenting its fourth season of monthly musical programs. These musicals, planned by Dwight W. Lott, chairman of the music department and assistant principal, are open to the entire school and community.

We will send you one Free

If you will fill in and return the questionnaire below, which in turn will bring you valuable information and suggestions for the improvement of your percussion section. Remember, Mr. Director, the Drum Rudiments and Drum Solos, plus valuable contest information, which we have widely advertised at fifty cents a copy, will be sent you free upon receipt of the questionnaire properly filled in. This places you under no obligation, whatever.

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Address _____

City and State _____

Band ☐ Orchestra ☐

Number of Players ☐

If Band is the Group Used for Parade? ☐

MUSIC DEALER IS

Name _____

Address _____

City and State _____

Number of Drummers ☐

Degree of Ability of Your Drum Section

POOR	AVERAGE	ABOVE AVERAGE
------	---------	---------------

Percussion Instrument	No.	Present Size and Type	Recommended Size and Type
Tympani			
Snare Drums			
Parade Drums			
Cymbals			
Bass Drum			
Orchestra Bells			
Chimes			
Xylophone			
Marimba			
Traps and Effects			

A WELCOME CHANGE



● Second semester roll call! And there's Wilbur, still in the bird cage. Tweet! Tweet! This is going to drive the director cuckoo. And six months more is bound to rip the home circle wide open.

But Dad and Ma have an easy escape. All Wilbur really needs is a new moderately priced clarinet, a P-A, so sweet-toned and easy to play that once he gets it, Wilbur will dash ahead, as though he had previously been tied to a post. Next spring's contest will be "in the bag".

And if you are not advancing as fast, or faster, than the others in the band, get a new P-A, because a new P-A will boost your playing ability and give you the tone, confidence, and technique you must have.

See the new P-A instruments, nearly everything in brass and woodwinds, at your local music store, or write direct for beautiful book and complete details. Easy terms. Send today sure.



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FREE Write for this Book Today



Just Nerves

(Continued from page 17)

to an unsuspecting and untrained audience that anything was wrong. Many fine conductors follow this policy in public.

The conductor can do much to either help or hinder an organization, especially if it is made up of young people with contesting honors at stake.

Last year I was judging at a band contest and, for reasons that will be obvious to the reader, will not disclose the location. I was one of the judges of the sight-reading contest. We had heard the Class A and B bands and were waiting for the C bands to complete a heavy day's work. A very excitable, impetuous appearing young man came into the contest hall and nervously started ordering his little band of quite young children into position. The boys and girls were worked up to a state of nervous excitement before the contest started. The young man rapped his stand for attention, and then in a very unpleasant manner gave his instructions regarding the number that was to be read at sight. "I know some dub will 'butt-in' here," he said, as he called attention to an offbeat eighth note. "I suppose you will play G natural, Bill, instead of a G flat when we come to the five flat signature," he said, speaking to one of his solo players. "I'll break anyone's neck who doesn't observe the cutoff at so-and-so," he continued, and then rapping his stand, he nearly bowled the other judge and I over by yelling, "Come on, you rummies, do your worst!"

The children were beyond themselves; soon there was chaos! The conductor threw down his stick and with insulting language made a most perfect fool of himself and humiliated his players. We ordered him back to the stand and told him to use his head and behave himself, but the same scene occurred. Then he came over to me and said, "I'm sorry that my band has made such a rotten showing." I replied, "It seems to me that you are the only one making a rotten showing . . . how can you expect to control these children when you haven't learned to control yourself." My heart ached for those poor children, many of whom were in tears.

Presently, to the contrary, a band followed, headed by a kindly gentleman, who looked upon his children as most school bandmasters do with joy almost akin to parental pride. He politely explained all the pitfalls. "This is not nearly as difficult as many things we have played," he cleverly said. "I know you will watch me carefully, and we won't have any trouble," and with this he tapped his

stand and the little band played one of the nicest sight-reading jobs that we had heard all day.

Yes, the bandmaster can help soothe those nerves that normal musical youngsters are bound to have in abundance.

Nervousness is nothing to be ashamed of, for it is usually a sign that the performer really cares.

When your nerves are getting the better of you, whether you have to play a solo in front of a band, or play an intricate part in the band itself, remember that those who know your problems are sympathetic toward you. Then develop your confidence and control those nerves before you start to play, just as all great artists have had to learn to do.

Don't let nerves discourage you! Remember Mr. Clarke's words, which I certainly think worth repeating: "If a player is never nervous he can never be a real artist."

Apologizing

Please pass the pie and make it humble. Long accustomed to the milder modes of humility, your editor this month sinks to the depths of ignominy and humble diet, eating his words.



Ira F. Veil

To make a sad story short, Ira F. Veil of Canton, South Dakota, showed up on page 22 of the December *SCHOOL MUSICIAN* by mistake. The article, headed "Lund Tells How to Retard Tardiness," was Lund's own handiwork, but the face in the picture was not.

In his wholesome style! Mr. Veil writes in answer to our apologetic letter:

"Dear Mr. Shepherd: I am sure the mistake you made in the December issue of *The SCHOOL MUSICIAN* was entirely unavoidable. My friends have been kidding me about my new name; but the only thing that worries me is that Mr. Lund might be highly insulted at having a face like mine standing



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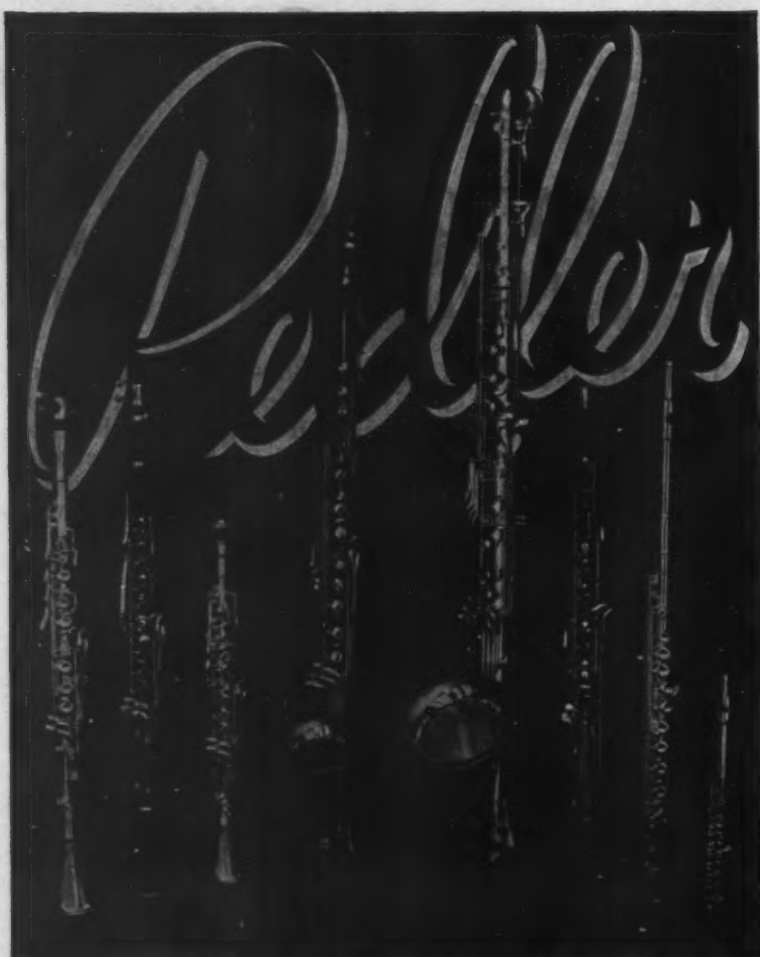
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ELKHART, INDIANA

over his name. Mr. Editor, your apology is accepted in full. Yours truly,
Ira F. Veil.

And this letter from Mr. Lund,—you'll get a kick out of it. It's great. Don't miss reading it. Mr. Lund, you know, is the bandmaster at Mantorville, Minnesota. The only time the author of "How to Retard Tardiness" is ever late for school is on the ten mornings of the school year when The SCHOOL MUSICIAN arrives at his home, and that's excuse enough for anyone. Here is Mr. Lund's letter:

"Dear Editor: Well, Robert, I had my face lifted like you said, and here are the liftings. This picture looks more like me and more people are going to recognise me, but I ought to thank that fellow for pinch-hitting for me. Besides, I haven't any uniform, and it is always well to get a couple of angles on these bandmen,—get more if you can.

"Well, Ed (I always call editors Ed), you surely threw a pineapple into my art class. I always study The SCHOOL MUSICIAN before giving it to some band member to take up to the assembly (yes, where more than band members read them), but I opened this magazine in art class,—just sort of offhand like, and I nearly popped a blood vessel,—staring me in the face was me, only different. Well, I thought to myself, that guy doesn't even look like my Canadian uncle. So then I started tracing back to ancestors,—well, Ed, when in doubt I always ask the 'little woman,' and when she says so, it's generally that. 'Well,' she says, 'Loche, that's not you, and that's a fact, and even if it were you I wouldn't let you wear a mustache, and besides you never wear



Loche MacLean Lund

white shirts on account that you hate to carry wash water and me, too; and furthermore all the uniform you have is a band cap that Hank Naegli gave you,—so it's not you and sit right down and write that Editor a letter telling him I said so."

"Well, Ed, if she hadn't given me that little talk I might have believed that picture was me, but not now. So don't offer me any apologies because many a time I can't tell whose clarinet squeaks. Your foreign correspondent," Loche MacLean Lund.



Robert R. Revere, Clarinet and Drum Major

McComb High School, McComb, Mississippi

1937 Region 7 First Divisioner

(Picture on cover)

Beginning his musical education at the age of eight, Robert R. Revere first played clarinet in the McComb, Mississippi, high school band. In September, 1933, Robert began playing the oboe, performing so well on this instrument that he was entered as a junior to play solo in the Mississippi State Band contest held at Greenville in 1934, winning first place.

The next year he was entered as a senior at the Mississippi State Band contest at Starkville, winning first place again, and was selected to represent McComb's school band at the All Southern School Band contest held at New Orleans, Louisiana, under

the direction of Dr. Edwin Franko Goldman in 1935. The year after, he entered the Mississippi State contest at Jackson as oboe soloist and again won first place. Last year he placed in the first division in the National-Regional.

Robert is also drum major for the McComb High School band and has been so clever with his baton that he was entered in the drum major contest at the Regional Band contest in 1937, placing in first division.

Robert expects to go to college when he graduates from high school in 1939, playing his oboe and twirling his baton through college.



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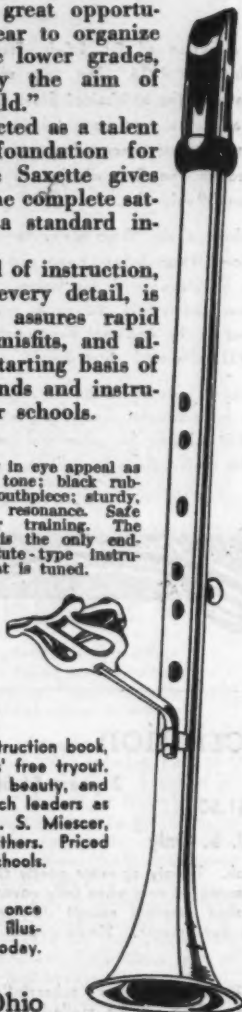


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"Trucking"

Francis Williams, News Reporter

With a thirty-two-piece drum and bugle corps, and a fifty-four-piece band, the Bastrop, Texas, High School music department is a pleasure to hear and a joy to behold. Director Jack Orr added an attraction to the band,—four of the most beautiful girls in school who perform as drum majors. They do many different twirls and can certainly strut and prance. A specialty of theirs is a step called "Trucking," which they do while the band is on parade. Bastrop also has a boy drum major who really puts on a show for the audience by playing with his baton as a cat would play with a mouse.

Red, White and Blue Review

Lyle Rokos, News Reporter

Traverse City, Michigan, High school recently started night football, and the sixty-piece Traverse City High School band, under the direction of Ralph V. Horning, provided some very fine entertainment at the last football game of the season. This was accomplished by marching, fanfare, and forming letters. At a signal from the director, red lights flashed on, forming a "T" for the opponents. Then each member flashed a light forming the American flag. These lights were made by pieces of red, blue, and white paper over flashlights.

Powell, Wyoming

Deloris Reed, News Reporter

From Powell, Wyoming, comes news of the high school band and orchestra.

The main band activity this fall was furnishing all music for the Park County fair grandstand performances, including playing for free acts. The marching band played for every home football game, and before each game a "reminder parade" marched through the town. At present the band has begun concentrated work on the broadcast program which is planned to be over KGHZ, Billings, Montana.

The orchestra now has twenty-nine members. Joyce Shoemaker and Emily Susteka are pianists for this organization. Betty Major is the concertmaster and the student director. One of the accompanists for solos this year will be Mary Lovercheck, who has had several years of training in piano.

Land of the Singing River

Ann Beckham, News Reporter

Pascagoula, Mississippi, is the city of the singing river, and Reporter Ann Beckham believes that is where her classmates get their musical talent.

At a Harvest Dance given recently by the Band Auxiliary, the musicians netted quite a sum of money which will be used to purchase new uniforms for the three drum majors. Band auxiliaries are always splendid organizations, and when a high school has one like Pascagoula's—well, you really have something there.

South Sevier

Catherine Hooper, News Reporter

The band of the South Sevier High school of Monroe, Utah, has received high honors and ratings in all of the contests entered in the last few years.

At the National Regional contest at Price last spring, the band received a first division rating for their prepared number and "highly outstanding" in sight reading in Class C. Of the ensemble groups and soloists entered in the contest, all but two of these brought down a "highly superior" rating. Director Douglas Liston intends to collect more high honors this year.

SCHOOL DANCE BANDS

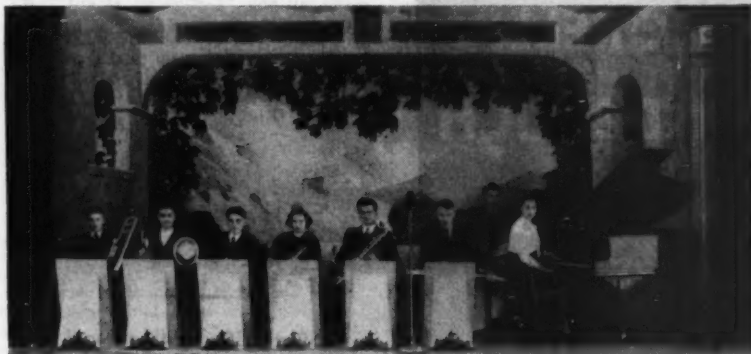
Down in Crockett, Texas, the first high school dance orchestra was organized in 1935 by Crockett's first bandmaster, R. H. Simpson. At first the group played only for banquets and social functions, later on branching out to small school dances. At the present time they travel to nearby towns, besides playing for their own local clubs.

Up to date the orchestra has taken

tion and consists of a trombone, trumpet, piano, electric guitar, three saxophones, and drums.

Orchestra stands and music lights were constructed by one of the members. A library of one hundred orchestrations and a public address system complete the orchestra's equipment.

"The Esquires" have played for many school parties and a number of local



"The Esquires," Enderlin, North Dakota, high school

in about \$400 for its performances, all of this money being earned in small towns.

Most of the members of the original orchestra graduated last June, and W. G. Park, the present band director, reorganized the group. The present personnel and the instruments played by each are (picture below, reading left to right, bottom row): Reba Satterwhite, bass violin; Nina Mann, flute; LaVern Walden, piano; Margaret Fain, traps; Mildred Posey, saxophone; (back row) Mr. Park, director; Arthur Sanders, trombone; Doyle Epps, cornet, and Lyle Thomasson, saxophone. Mr. Parks also plays the trumpet.

Enderlin, North Dakota's high school dance orchestra is called "The Esquires." It is a co-operative organiza-

tions sponsored by the Tri-County association, besides other engagements.

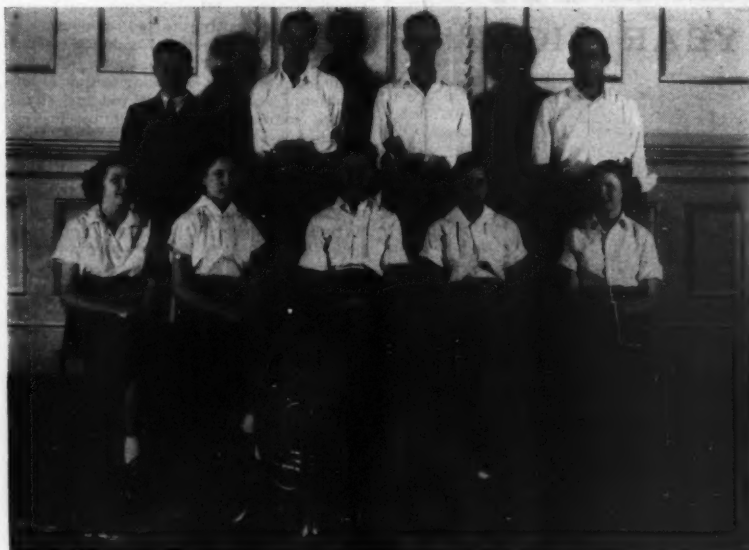
Left to right, in the picture above are: Arthur Ford, Allan Bickel, Duane Jorganson, Drusilla Dels, Donald Lindemann, Don Gelken, Orval Peterson, and Evelyn Cheadle.

Because there were quite a number of boys and girls who wanted to play in the Wells high school dance orchestra of Chicago, it was decided that there should be two orchestras,—one made up of boys, and the other of girls.

The boys' dance orchestra was organized two years ago and consists of three trumpets, one trombone, four saxophones, four violins, a guitar, drum, and piano. Guy Fugazzotto is the director.

One year ago the girls got started.

Rhythm Makers at Crockett, Texas, high school



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Each member pays dues, which go toward buying orchestrations, and occasionally the directors make arrangements. The groups play, alternately, at social dances which are held every Wednesday at the high school, not receiving any remuneration for their services.

Eight members of the Puyallup, Washington, high school senior band make up the "V-Eights" (eight Vikings). All practicing is done outside of school. Out of the earnings, music is bought, and now the "V-Eights" are planning to buy a new twirling baton for the band.

The "V-Eights" have been successful in their engagements, and are booked up for weeks ahead. In person the "V-Eights" are: Bob Alexander, Walter Elske, Charles Harader, Ferne Korth, Mignonette Stean, Don Henderson, Charles Priest, and Raymond Elliot. J. Franklin Peters is music director at Puyallup High.

Starting Out with a Bang!

Vicki Nichols, News Reporter

Bang! That is how the Guthrie, Oklahoma, High School music department started out the 1937 school year. The band, under the direction of James S. Saled, has been doing splendid work, playing at all of the football games and leading the parade on home-coming.

With the co-operation of the Junior Chamber of Commerce, \$1,700 has been raised for the purchase of new uniforms, and all the members of the band are anxiously awaiting their arrival.

A Band Parents' club has recently been organized. They have made plans to buy new instruments, and the year promises to be a very prosperous one for the entire music department of Guthrie High.

Swing Time in Reading

Marguerite Selzer, News Reporter

A new craze for rhythm bands has swept the music classes at Reading, Ohio. Each class has its own band, consisting of drums, cymbals, triangles, sticks, tambourines, etc. Miss Neuffer, orchestra conductor, recently started a course in jazz music and organized a dance orchestra. This orchestra has been in great demand to play for shows and other entertainments, and many boys and girls have earned extra money by joining professional orchestras because of this training.

The number of members in the regular band has been increasing rapidly. Harold Golter, trumpet; Jerry Fields, saxophone; Thomas Sliter, saxophone, and Marguerite Selzer, trombone, were selected to play in a junior symphony orchestra at the Conservatory of Music, Cincinnati, on Saturday afternoons throughout the winter. It is under the direction of Mr. C. Stokes.

Milwaukee Journal: A Londoner suggests larger outlays for royal display as he says they stimulate business. Er,—would this be priming the pump?

Brubaker in the New Yorker: Japan has declined to participate in the Nine Power Conference. The Nipponese heard on good authority that they were to be brought up on the Brussels carpet.

Your Trombone Questions Answered

By William F. Raymond, U. S. Army Band

In the November issue of *The SCHOOL MUSICIAN* you mentioned that "some slides have a greater degree of clearance than others." The trombone I am playing has a real loose slide while the other slides of the section are closer fitting. Does this mean that I have an inferior instrument? —J. C., Cumberland, Maryland.

Loose clearance between slides would not necessarily make an instrument inferior. If there is no undue leakage of air between your slides, you may dismiss the clearance as unimportant.

In order to determine whether there is undue leakage in the slides, follow this simple procedure:

Detach the slides from the bell, and lay the bell aside; stand the slides on the floor and place a thumb tightly over each hole; releasing your hold of the outer slide, raise and lower the inner slide in a decisive though gentle movement.

The outer slide should follow the inner slide in its up and down movement, but when held steadily away from the floor it should release itself from the inner slide and return slowly to the floor.

Of course your thumbs have been held tightly over the holes of the inner slide, creating a partial vacuum. If you release one thumb, the slide will drop rapidly to the floor.

If, with your thumbs closing the holes of the inner slide, your outer slide suddenly drops to the floor, then and then only may you suspect a faulty slide.

I am playing trombone in a (city) swing band. The leader insists on the use of every kind of mute, hat, and the obsolete megaphone. When I play through the megaphone the tone is noticeably flat, and a local voice instructor insists on telling me so. Also, when I play "sweet" this leader wants me to sound like a cello. What can I do about the megaphone, and how do you make a trombone sound like a cello? —Anonymous.

This megaphone question involves a simple problem in acoustics. If you'll follow closely, I think you will understand the cause of your flat tone.

If you were to straighten out the curves in the trombone, you would have a dignified open brass pipe approximately 14 feet in length. This entire length, with the exception of an inch in the flare of the bell, is necessary for the production of the fundamental B₂ vibration. This last inch is added to the bell to make it symmetrical in appearance. It is not needed in the production of a tone.

Now, when you place the tip of the megaphone inside the bell of the trombone, you increase the length of the instrument, thus displacing its carefully designed physical proportions and create consternation in the grouping of all harmonics. Each tone, you know, has a group of brother and sister vibrations called harmonics. These harmonics give a tone personality, character and quality. So, when you increase the length of the trombone you upset the entire tonal apple cart; you no longer have a B₂ musical instrument.

In attempting to overcome this difficulty you might try this experiment, though I haven't the least idea what it will do.

Cut the small end of the megaphone so that it will be larger than the bell of the trombone. When you play into the megaphone, do not place the bell of the trombone inside the megaphone but away from and toward the small end of the thing.

I am totally unable to understand why people want to make a few voiced trombone sound like a bass moaning mechanic seated at the bottom of a well. I can readily sympathize with your protesting voice instructor.

Now, concerning the cello question, I beg to submit another personal experience.

Many years ago I was a member of a municipal band on the Gulf Coast. We had just welcomed a new leader from afar. At the first rehearsal in the middle of a number the leader pounded on the stand and proceeded to lecture the dumfounded trombone section.

"Why," said the leader, "the trombone section in my (former) band sounded like a group of cellos."

One young red-headed trombonist, with more nerve than sense, and no family to feed, asked, "Mr. Leader, what did you have in your band that sounded like trombones?"

I don't recall his answer, but I do remember that after that we were permitted to sound like trombones. (Nor did I receive a two weeks' notice.)

I believe that what your leader really wants without knowing it is the smoothness which is possible in the cello. It can be approximated on the trombone.

I beg to call attention to an error which crept into this column in the December issue of this paper.

I assume full responsibility for the error, for in my manuscript I failed to complete the spelling of the word "thought." I inadvertently omitted the last letter "T." It was then assumed that I had intended to use the word "those." This latter word altered the tenor of my article and made it assume a totally unintended and not at all flattering aspect.

The objectionable word occurred in the following paragraph. I have altered the word "those" to read "thought."

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Trombone and Its Player. This has occasioned delay due to my having to relay requests to Elkhart, Indiana, to the donor whose notice appears on the preceding page. I am informed that the pamphlets have been going out at the rate of forty a day. Though the supply is diminishing, there are still a few on hand.

If you have a problem to submit to this column you must address this writer at The U. S. Army Band, Washington, D. C.

I want to thank you young people for your many letters expressing the pleasure and benefit you are deriving from this trombone "meeting place." Verily this is my reward, and I enjoy helping you.

Shenandoah Goes to a Party

Edwin Currier, News Reporter

Mr. Bergan, director of the Shenandoah, Iowa, High School band, has appointed the members of the band council. They are: Kenneth Gardner, Warren Platt, Jim Cummings, George Mattox, Culver Keenan, Norris Nelson, and Edwin Currier. The council is a very active organization and is composed of section leaders. They decide on proposed trips for the band and also engineer parties as often as they can.

Recently the band and orchestra had one of these parties which News Reporter Currier terms as a "wow." First there was a mock trial in the auditorium. The prosecutions went on until about 500 years in penal sentences had been dished out. Then the "judge" decided to call the whole thing off. After, the members went to the gym where they danced, played Ping-pong, and had refreshments.

At the last meeting of the solo club, James Cummings was elected president; Jean Tunnick, secretary; and Edwin Currier, treasurer. The program included a harp solo by Dorothy Coy, a report on the life of Mozart by Eleanor Nordstrom, and a violin solo by Margaret Hayes.

Marshalltown Gives Concert

Rachel Mason, News Reporter

Playing before an audience of approximately 5,000, the Marshalltown, Iowa, Senior High School Concert band played in the Shrine auditorium in Des Moines recently. The band, under the direction of E. Keith Richter, had the distinction of being chosen to entertain the 33rd annual general assembly of the Iowa State Teachers' association. This was quite an honor for the concert band, because out-of-town bands are not generally brought to play for this convention.

In the concert the musicians offered *The Thunderer*, march (Souza); *Morning Hymn of Praise* and *I Love Thee*, both from "Atlantis Suite" (V. F. Safranek); and *His Honor*, march (Fillmore). Climaxing the concert, the band played the brilliant *Overture to Rienzi* (Wagner).

Seeking Peace

One time when Mark Twain was editing a newspaper, a subscriber wrote him what he considered a very witty letter. Among other things, the subscriber wrote that he had found a spider in his paper. He wanted to know from Mark Twain if this spider was an ill omen or a good one. Mark replied as follows:

"Old Subscriber: Finding a spider in your paper was neither good luck nor bad luck for you. The spider was merely looking over our paper to see which merchant is not advertising so that he can go to that store, spin his web across the door, and lead a life of undisturbed peace ever afterward."

See If I Can Answer Your Saxophone Question

By H. Butterworth, Jr., Washington, D. C.

Send your questions to "The Wood Wind Studio," 1726 Pennsylvania Ave., N. W., Washington, D. C. Mr. Butterworth will answer them in the next issue of *THE SCHOOL MUSICIAN*.

G. C. J., Yankton, South Dakota.

Q. I have played the oboe for nearly three years. Before I played oboe I played alto saxophone. I practice the oboe more than the sax, but my lip gets sore when I play the sax; I get a ridge on my lower lip. I have been instructed how to place the mouthpiece, and have been told to use stiffer reeds. Please advise whether I should stick to the sax or the oboe; I like to play both instruments.



Mr. Butterworth

A. It is entirely possible for you to continue to play both instruments; however, while you may turn in a satisfactory performance, do not expect to become a star unless you concentrate on one or the other. There are not enough hours in the day for a musician to become a superlative artist on more than one instrument. Your lip trouble on the sax has no connection with your oboe playing, but comes from supporting the lower lip with the teeth instead of with the pad of muscle on the chin. While you may place the mouthpiece correctly, you are not using the proper embouchure; the lower jaw must be completely relaxed, and the reed supported by development of the chin muscle technically known as the "quadratus labii inferioris." The pressure of your teeth chokes the vibration of the reed. That is why you were told to use stiffer reeds. But you will not be able to control stiff reeds until that chin muscle is developed, so for the present use reeds no stiffer than No. 2½ or No. 3.

M. N. D., Bowling Green, Kentucky.

Q. I have difficulty playing in tune on my tenor saxophone. The high notes always seem to be too sharp. Is this the fault of the instrument, or is there something wrong with my playing?

A. Modern saxophones are made to play in tune. Your trouble is due to a faulty method of playing. High tones have a greater vibration frequency than low tones and require more pressure to make them "speak." You are attempting to supply this pressure by increased lip or jaw tension, thus constricting the reed and sharpening the pitch (and, incidentally, probably making your lower lip sore). The correct method is to supply air at increased velocity through a stronger movement of the diaphragm. In other words, more air for the high notes, but the same embouchure throughout the register from bottom to top.

W. J. S., Detroit, Michigan.

Q. I play saxophone in a dance orchestra and double on clarinet. My tone is pretty good on the sax, but I am not

so hot on the clarinet and would appreciate any suggestions.

A. I assume that you have reference to improving your tone on the clarinet, and for that I must refer you to my distinguished colleague, Mr. Warmelin. I may say, however, that most saxophonists do not study the clarinet seriously enough. You probably use vibrato, and while that is permissible for certain effects in dance work, you will notice that the ace performers you hear on the radio have a real, solid, legitimate clarinet tone that comes only from serious study.

C. R. H., St. Paul, Minnesota.

Q. I have been having trouble in finding a satisfactory mouthpiece for my tenor saxophone. Would you please tell me what kind of mouthpiece you consider the best?

A. It is impossible to lay down any hard and fast rules about mouthpieces. So many factors influence the selection of a mouthpiece: Its proportions must suit the instrument on which it is to be used, the facing must suit the embouchure of the player; are stiff or soft reeds to be used; what type of tone is desired, etc. That is why there is an almost endless variety of mouthpieces on the market. One maker alone lists thirteen different facings. However, there are some general principles which are helpful. First, what kind of a tone do you want? A small chamber in the mouthpiece will give you a resonant tone which is fine for radio work; for a big tone, use a larger chamber, but you must sacrifice resonance. The choice of facing, too, is influenced by the results you want: "Hot" men who play in the "boog" style find the rough, raw tone of a very long, very open lay satisfactory; more refined players seeking a beautiful quality of tone will use a facing of medium length and tip opening, which is more easily controlled. In general, the extreme lays are to be avoided; the short, close lays lack power, and the long, open lays lack quality. You will have to try a number of mouthpieces until you find what you want. But find out the dimensions of the mouthpieces so that you can experiment intelligently, otherwise you are just picking at random. More and more makers are publishing this information, or you can measure them for yourself with a set of gauges.

D. C. C., East Orange, New Jersey.

Q. My fingers seem to get very tired when I practice or play for any length of time. What would be the reason for this, and what can I do about it?

A. Two factors probably account for your trouble. The first is: You are undoubtedly playing without the correct relaxation of hand and arm muscles. If the muscles are in a strained, cramped condition, and you push each key down with force, as many do from ignorance or from overanxiety, the fingers will tire very quickly. The entire hand and arm must be completely relaxed, each key being depressed merely by the weight of the finger being allowed to fall on it. Second: many saxophones, particularly old models and new ones of some cheaper grades, have springs which are entirely too stiff, so that you actually have to push the keys down hard. In some cases this is necessary to counterbalance the weight of the mechanism, but more usually it is just carelessness in assembling, and a

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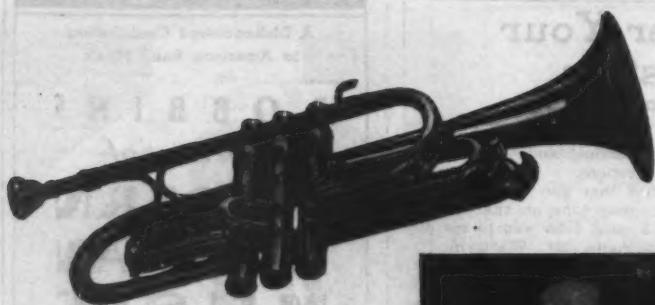


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D. V., Little Rock, Arkansas

Q. I am thinking of taking up saxophone, and would like to know how long it would take for me to become a good player.

A. I hardly know whether to take your question seriously or not. Persons who study music usually do so because they enjoy music and like to make it themselves. If you approach it in such a cold-blooded manner, I am very doubtful of your ultimate success. With normal intelligence and industry you can expect to become a competent player in about 2500 hours. That is to say, if you have good instruction, and practice one hour a day, every day except Sunday, seven or eight years should make you a good performer. Of course, it all depends on what you mean by a good player; perhaps you intend to follow music only as a hobby, and will not expect to attain the highest artistic standards. You will begin to derive enjoyment from your music very soon after you commence study, and will get more and more pleasure as you improve.

Buy American

(Continued from page 24)

genuine economy is involved, for cheapness in the purchase of musical instruments is the antithesis of economy.

There are a number of manufacturers on our own doorstep who offer instruments of excellent musical grade, at prices low enough to satisfy any sincere purse, however thrifty. Although these manufacturers are eager for your business, they are much too conscientious and value their good reputations far too highly to produce the poor quality typical of a great deal of the musical merchandise foreign makers send us. Mr. McAllister struck a vulnerable point when he reminded band directors that their salaries are paid out of taxes collected from the American workman and the American manufacturer. Here, if ever, is a perfect object lesson in loyalty.

Though cheap and mean in its wording that old heckle "Don't bite the hand that is feeding you" expresses aptly the thought here to be conveyed.

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Clarinet "Q's" and "A's"

By Clarence Warmelin

Question: I should like to know what methods you would recommend for the study of bass and alto clarinet. Also please advise me of the best fingering chart for these instruments. I have read with great interest the fine articles and question box which you have had in *The SCHOOL MUSICIAN* and am very happy that it is possible for so many students to have the benefit of your extensive experience and knowledge.—*B. F., Conway, Arkansas.*

Answer: I am gratified to know that you are interested in these fine instruments, the bass and alto clarinets. They are rapidly coming into their own. I suggest that you use the *Mimart Method* for alto and bass clarinet. The chart is enclosed in the method which is published by Carl Fischer.

Question: We have a one piece 20 key, 7 ring clarinet and have never been able to get a clear tone when playing low B, C, C \sharp and E. All other tones couldn't be better. These few notes have a hissy, wheezy sound, and regardless of what we have tried to do, we have had no luck in improving them. Your help in solving this problem will be greatly appreciated. We also have a tenor sax which has a habit of jumping an octave when low G \sharp is played. What is the reason for this?—*F. K., Oakland, California.*

Answer: The clarinet trouble can probably be traced to either a leaking pad, a defective mouthpiece or lay on the mouthpiece, or the F key pad being too close to the tone hole. Some pad below C may also be too close to the tone hole which would cause a stuffy sound. It is difficult to determine without blowing the instrument myself. As to the saxophone, I believe that some pad must leak. Examine the octave key pad very carefully, especially the one on the neck.

Question: I have read several of your articles in *The SCHOOL MUSICIAN* and find them very helpful. One of my troubles is fingering fast. I have a fair tone but expect to become a lot better. How much should I practice a day, and will too much practice cause the lip to wear out? What shall I practice mostly, scales or pieces? What reeds are best, and are these permanent reeds better than the ones that cost 20c? Are crystal mouthpieces any good? I have often wondered why I never see any of the clarinet players in orchestras like Benny Goodman and several others with any other kind of clarinet but the black, wood type? Are the metal any good, and which is preferable? I will be very grateful for the information which you give me.—*E. T., Aneta, North Dakota.*

Answer: There is a danger of practicing too much. Three hours a day is plenty. The best practice for your technique is practice on scales, chords, and scales in thirds. The so-called "permanent" reeds are no better than an ordinary reed but will probably last longer. The wood clarinet is preferable to the metal. As to your improving your speed of fingers, I suggest that you try to relax when you play. Do not have any tenseness or stiffness in the fingers. This will slow you down. Increase your speed very gradually and use the same exercise for some time. A familiar study is the

best to use for finger development. I am very happy that you have found my articles helpful.

Question: Recently I purchased a used clarinet which was in good condition. Soon afterward the barrel joint began to be hard to take apart. At present it is stuck, and I cannot get it loose. What must I do? I thank you very much for your advice.—*M. E., Contri, Iowa.*

Answer: Immerse the barrel joint in hot water about three quarters of the way toward the clarinet. Be careful that you do not immerse the joint beyond the lower ring as water will enter and perhaps warp the bore. Wobble the barrel very gently until it loosens. Be careful in removing it, as the cork is likely to tear. When removed, sandpaper the inside of the barrel joint down until it fits snugly but not tightly on the upper joint of the clarinet. Keep the cork well greased.

Question: I have taken up the alto clarinet recently. I do not know which octave key to use or when to use both. Thanking you in advance.—*R. B., Hillsdale, New York.*

Answer: You never use both octave keys at once. Use the lower one first and add the second octave key on A natural above the staff, and for all notes higher.

Question: I play bassoon. I played clarinet one and one-half years and have played bassoon three years. To get a good job as a musician you have to double. What would be the best instrument to double on, and will it interfere with my bassoon playing?—*P. P., Jamestown, New York.*

Answer: I suggest that you double on saxophone. It will not interfere with your bassoon playing.

Question: I read your questions and answers each month and have gained much valuable information from them. As a member of the high school clarinet quartet, consisting of four B flat clarinets, I would like to know what is the correct arrangement for public appearances. Should we play standing or sitting? Also, would you please suggest some moderately difficult selections which might be used as contest numbers?—*M. L., Hay Springs, Nebraska.*

Answer: I am very glad that this column helps you. I think that you should use a seated arrangement. I suggest the Endreson suites of which there are two. Also the arrangement of the *Carnival of Venice* by Crosse.

Question: I don't know that I am entitled to ask help from you, but there's nothing like a try. I am enrolled as a student to the band here. Six months ago I commenced the study of the clarinet. Since then I have practiced from four to eight hours a day, and since my lip has been able to "take it" I have put in from one-half hour to forty-five minutes daily on sustained tones. I use a mouthpiece of medium French lay with medium reed. Incidentally, I would like to know what reed you recommend. My trouble is lack of brilliancy; that is to say, my tone is smooth and fairly well in tune, but it tends more to the "sweet" side and will never amount to a hoot for symphonic work where my ambitions lie. I have been told to practice scales, etc.,

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and tone will come to me. Also I am troubled by sounding a preliminary low note between G and D in the clarion register when attacking a tone.—*Prof. W. C. W., Fort Moultrie, South Carolina.*

Answer: Yes, indeed, soldier, you are entitled to ask and receive information. Let me caution you first of all not to practice too much. Four hours is a great deal of practice and longer than this may cause serious injury to the delicate muscles of the lip. You are very fortunate to have even a smooth tone after only six months of study. Brilliance will come later. It takes time to grow. Practice scales in thirds and chords as well as diatonic and chromatic scales. Practice your sustained tones in sixths and octaves, eight slow counts to each note. Be sure to sustain an even volume and even balance of register. The preliminary note before your clarion D is a wolf caused by your embouchure development. It will disappear. I recommend the Vandoren reed. They are scarce everywhere at present. Take your time. Good things don't come overnight or in six months. You are on the right track. Have patience and perseverance and practice as much with your ear and brain as you do with your lip and fingers. Good luck.

Question: I am a young teacher of sixteen, and I have been using the "Victor Method" books, and my students have been coming along nicely. Would you give me some information as to how I can create more interest for practice. All of my students are young, about seven to twelve years of age. I have one boy who is very talented in music and would be a great success if he could have time to practice and would practice. He plays a clarinet. If you will help me to solve my problem about young clarinet students, I will indeed be grateful.—*L. H., White Deer, Texas.*

Answer: Short tunes are a great incentive to practice. They not only provide a rhythmic pattern but teach note values and tone positions. I would suggest that you provide each student with a little tune and expect him to play it before the class at the end of some term. Also try a bit of ensemble work such as duos, trios, quartets, etc. Many publications on the market are ideal for small folk and have great musical value, particularly in fundamental training. The children must realize that practice is a road along which we must travel in order to reach the pretty land beyond. It is sometimes a rough road with stones and obstructions in it, obstacles over which we must climb, bridges which we must cross. But if we lift our eyes we can always see further ahead than we have traveled as yet, and the promising glimpses of the future always cause us to take heart and press on. A good teacher is a guide on the road.

Question: I have played the clarinet for one year now, and I am in the concert band and quartet. My director says my tone is all right but my rhythm poor. How can I correct this?—*D. M., Carrington, North Dakota.*

Answer: Get a competent teacher. Difficult to tell you how for you must have help right at your elbow. Define your note values positively and definitely, take easy tunes, a metronome will help. It is not necessary to have a clarinet teacher. Any good music teacher can teach you correct time.

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Happy Birthday

Most fellows reach their twenty-first birthdays but once in a lifetime, and it is generally the occasion for great rejoicing. But when a fellow gets to be as old as Cliffe Bainum and the rejoicing still continues as those annual milestones are passed, then it is evident that the ambitious spirit of youth has been safely preserved. Well, there was plenty of hilarity buzzing around Secretary Bainum at the Inman hotel, Champaign, when he reached a new high on Thursday, January 6. The secretary claimed he was X0 years old on that date, but you know what Lincoln said about fooling the people. Any fellow who can still laugh at the playful pranks of guests who set fire to his toothbrush, etc., is still a boy at heart, with arteries pianissimo.

The way the boys decorated Cliffe's room with streamers of brilliantly colored crepe paper, signs borrowed from the local drugstore, and other attractive effects hurriedly assembled for the gala occasion proved conclusively that his closest friends were willing and ready to go to any length in order to make him luxuriously comfortable.



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- Age 50 Glenn Cliffe Bainum
- Age 60 G. C. Bainum
- Age 70 Old Man Bainum

The birthday cake with its insufficient candles blazed like a forest fire. Mr. Bainum was properly surprised because he had mentioned the matter of his birthday to only one person who, in turn, had confidentially told only about seventy-five others. Well, it was great fun while it lasted, and Mr. Bainum received several enthusiastic presents, mostly slaps on the back, which he will no doubt remember for a long time. This column feels definitely certain that it expresses the sincere feeling of every member of the A. B. A. in extending to Glenn Cliffe Bainum the warmest of congratulations.

Convention Plans

Plans for the A. B. A. convention at Niagara Falls, New York, which two weeks ago seemed definitely settled have since, definitely collapsed. Secretary Bainum will explain in detail at the next

meeting the correspondence which led up to an affirmative conclusion of negotiations for the convention at Niagara Falls, and then immediately following, the complete reversal and withdrawal by the host city.

This startling turn of affairs brought the officers and members of the association again to face a situation identical with that which arose at exactly the same time two years ago when plans for the Texas convention in 1936 crashed. At that time Joe Maddy brought the National Music Camp to the rescue and spared association history from recording a convention blank for that year.

President Harding took advantage of the considerable number of association members present in Champaign for the clinic, to call a hurried meeting for the purpose of discussing the situation, hoping again to find an out. And it was an entirely unexpected out that developed at that meeting. Members present unanimously urged that the convention be held right there at the University of Illinois some time in March, preferably during the week of Dr. Harding's forty-eighth anniversary concert. The president pointed out that any such proposal would have to be considered entirely unofficial until submitted for consideration to the full active membership. Furthermore the approval of the university officials is essential. However, President Harding consented that the secretary might proceed with the formal communication with the membership body, for their reactions to the proposition, and he, in turn, will endeavor to clear the way from the university standpoint.

It was the opinion of all members present that a socially quiet convention, as this would probably be, would provide the membership with more time to visit with each other, a privilege that has been greatly hampered by the rapid cycle of entertainment functions, characterizing conventions of the past. Coupling this with the opportunity of listening to, and directing, one of the finest and most completely instrumented bands in the world gives strong attraction to this project.

And entertainment may not be so scarce after all. Lynn Sams advanced the proposition that associate members might get together and underwrite the social side of the convention. This proposition seemed quite acceptable to the active members present at this emergency meeting.

All of this is, of course, off the record, and your official information will come to you direct from Mr. Bainum. Our chief purpose in giving hurried publication to this news is to save disappointment to those who otherwise might be telling their wives that that long delayed honeymoon to Niagara Falls is "in the bag."

From Minnie Richards Smith of Butte, Montana, comes a beautiful poem written by her and dedicated to the Butte Mines band which is directed by Brother Sam H. Treloar. It is a bit too long to publish in this issue because we have so much other

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news for you, but we promise it at a later date and meantime want to congratulate Director Treloar for a band that can inspire such poetic rhapsody.

Professor J. W. Henry Restorff, one of the finest and most experienced band directors in our association and a flute soloist who has participated in the making of American band music, has just been awarded a teacher's certificate for the State of Illinois, any may soon have a school connection which we will be glad and proud to tell you about.

Kind Words

"The SCHOOL MUSICIAN is the best magazine I have found yet for my work."
—James E. Parsons, Director of Bands & Orchestra, Lincoln University, Jefferson City, Missouri.

"The writer has been a constant reader of your magazine from almost the first issue. It is hardly necessary to say that we look for its arrival every month of the school year."—Albert H. Schleunes, Bandmaster, Marshfield Public Schools, Marshfield, Wisconsin.

"Have just received my December issue of The SCHOOL MUSICIAN, and it seemed as if it never would come. I look forward to it each month almost as much as I look for my pay check. It is truly the most valuable publication I have ever subscribed to, and no student nor teacher of music should be without it."—Chas. L. McCullers, Ahsokie, North Carolina.

"I have two subscriptions to your magazine in the name of our school, and I enjoy them very much."—Jack H. Mahan, Bandmaster, Gladeview, Texas.

"I have subscribed to The SCHOOL MUSICIAN for the first time and after reading two issues of it, I am strongly impressed by its value in my band work."—L. B. Olson, Director, Cloquet, Minnesota.

"I have been taking The SCHOOL MUSICIAN for several years and think it is the best magazine of its kind that I have ever come in contact with. I read it from cover to cover every month and enjoy every page of it."—Byron F. Aldrich, Supervisor of Music, Sandusky, Ohio.

"The band members responded to the subscriptions in a very enthusiastic way. I have always had this magazine placed in the school library so they are acquainted with the very interesting articles it contains. As for myself, I think the baton idea is an excellent one to get the members to work for something for the band, as well as placing the magazine in the homes to acquaint the parents with school bands in other parts of our country. So far, The SCHOOL MUSICIAN has done more to create interest in our school than any other magazine."—Kenneth E. Ruckman, Music Supervisor, Massillon, Ohio.

"My band members really enjoy your excellent publication, and I regard it as very important in helping my band work here in Anniston."—L. P. Jackson, Band Director, Anniston, Alabama.

"Our superintendent thinks that at least three copies of The SCHOOL MUSICIAN should be in our library. He made this decision after reading the November issue."—Harold W. Dodd, Supervisor of Music, Ida Grove, Iowa.

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"THE BACK PARLOR"

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For the purpose of aiding their high school band director, Jack Orr, in his projects for and the building up of the Bastrop, Texas, high school band and drum and bugle corps, the parents of the members got together and organized a band parents' club. And one of the first things they did was to get a sample constitution and by-laws from THE SCHOOL MUSICIAN.

It was in the month of August when the parents organized, and on September 2 they placed an order for \$1,023 worth of uniforms, which were entirely paid for on the date of delivery. Now the club's aim is to purchase a few more uniforms and six or eight instruments.

The club and Mr. Orr have been working along harmoniously together, and here is what the club wrote us of Mr. Orr in a letter recently received: "We think we have the most capable, energetic, and deserving bandmaster in the state. He has never looked back since organizing our two units this past summer, and he is loved by all that have a chance to know him." With such a feeling in the town, the band is bound to succeed.

In Grand Junction, Colorado, the junior and senior high schools have separate band and orchestra mothers' clubs. The senior mothers have raised \$300 so far this fall and the junior mothers, \$250; together they had \$700 on hand from the last school term. With the \$600 earned by the high school

band this summer and the \$395 netted on their "Greater Music Season" ticket drive, there is now on hand approximately \$2,250. According to Director William H. Gould, this spells new uniforms for the high school band, additional uniforms for the junior high band, and trips to various contests this spring.

A Parents' and Teachers' Band association has been formed at Pinckneyville, Illinois. Anyone interested in helping the high school band in any way is urged to attend the meetings. Mrs. E. M. Wilkerson is president of the association, and Mrs. Luther Riedleburger, vice-president. Many plans are being made to raise cash for the band, and soon the money will be on hand to realize these plans.

Two new French horns and a set of tympani are the most recent purchases of the Band Parents' association at the Hereford, Texas, high school. Since more instruments are to be purchased, it was voted at the last meeting of the association, unanimously, to insure all privately and association owned musical property, such as instruments, music, music stands, and uniforms against theft, fire, and accidental and conveyance damage. This insurance covers the property in the home, school, or wherever it may be, and is paid in part by assessing each student according to the value of his individual instrument, the association property being paid by the Band Parents' association.

Ames, Iowa

This handsome group is the high school band of Ames, Iowa, directed by Richard Day. Last year the band received an excellent rating at the State contest, playing the finale from Dvorak's symphony, *From the New World*.

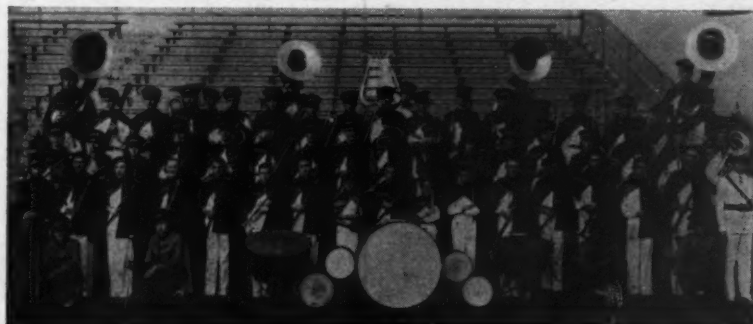
In fall ninety new students were enrolled in the beginners' classes in instrumental music. Students from the fifth grade up may take instrumental music. At present instruction is being given in

six different schools, four of which have their own orchestras or bands.

Ames High has also a theater orchestra, a concert orchestra, a dance band, a concert band, a pep band, and a marching band. A fine, new band room, fully sound conditioned, is included in the new high school building which is being erected this year. So, musically speaking, things are really on the "up" at Ames High.

St. Louis Star-Times: Even when the sun shines, you can't make hay of the grass you let grow under your feet.

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The Joke Is on YOU if You Read These

Not a Bank

A trolley passenger, apprehensive lest
she pass her destination, poked the
conductor with her umbrella.

"Is that the First National bank?"
she asked.

"No, mum," answered the conductor.
"That is my stomach!"

Aha!

Bill: "You know, this is the shortest
book I've ever read."

John: "That so?"

Bill: "Yes, it contains only one word."

John: "What's the book called?"

Bill: "Who's Who in Italy."

Everything in Order

Fastidious Diner: "Two eggs, please.
Don't fry them a second after the white
is cooked. Don't turn them over. Not
too much grease. Just a small pinch
of salt on each. No pepper. . . . Well,
what are you waiting for?"

Waiter: "The hen's name is Betty.
Is that all right, sir?"

Imaginary Safety

Officer (during field maneuvers):
"What do you mean? You are stand-
ing in the imaginary line of fire of the
enemy, 500 yards away."

Private: "I'm quite safe. I'm stand-
ing behind an imaginary rock, 30 feet
high."

Time to Change

She drove up to the oil station and
asked the attendant for air for her
tires.

"Your tires seem to be up, lady," the
station man said after testing them.

"Maybe they are," she replied, "but
it's six weeks since we had air put
in last, and it's bound to be bad by
this time. I like fresh air in my tires."

Both Off

"What are these things?" asked the
customer.

"Pencil-erasers," said the shopgirl.
"I don't want anything that will
erase a pencil—I want a pencil mark
eraser."

"Have you lead pencils?"

"We haven't any lead pencils. We
have wooden cylinders with graphite
inside them. Will they do as well?"

A Fair Sample

A visitor to New York asked a news-
boy to direct him to a certain bank,
promising him 50 cents. The boy took
him about three doors away from
where they were standing, and there
was the bank.

Paying the 50 cents, the visitor re-
marked, "That was money easily earned,
son."

"Sure, sir," answered the boy, "but
you must remember that bank directors
get good pay in New York."

The Telephone Girl

The producer of a local dramatic so-
ciety was giving some final instructions
before the curtain went up on the first
night of the show.

"Now, don't forget," he told the
heroine, "when the villain takes you in
his arms you have to call out loudly,
'Oh! oh! oh! please save me!'"

But the heroine was a telephone girl,
and she brought down the house when
she cried, "Oh double oh, please save
me!"

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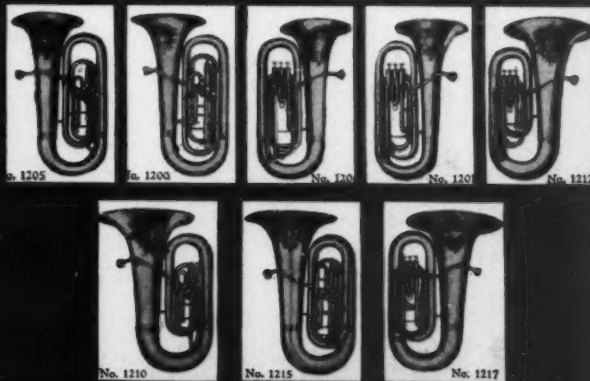
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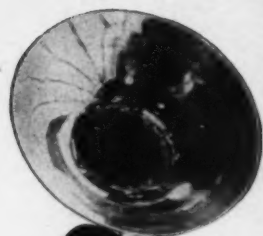
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